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NEW SERIES. Volume X. Whole No. 284. NEW YORK: SATURDAY, NOVEMBER 10, 1883. PRICE TEN CENTS.

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At the Theatres.

After a postponement of a couple of nights, In the Ranks was brought forth at the Standard Thursday evening. There was a large audience, containing, with scarcely an exception, all the notables of the first night brigade. Considerable confusion attended the seating of people in the orchestra, some having coupons for the date originally set for the production taking precedence over others whose checks called for the same seats. The house was apathetic to an unusual degree, but the drama, nevertheless, went along smoothly and seemed before its termination to have made a pleasant impression.

Messrs. Sims and Pettit, of London, are responsible for In the Ranks. Both gentlemen have had a good deal of experience in manufacturing melodramas of the modern type, and their combined labors should have turned out something better than the piece in question. It is not entirely without merit, although it has not a spark of originality. The plot and the characters that illustrate it are reminiscent of Lights o' London and several more recent financial successes. The praise due the collaborators is for the clever manner in which they have eked out a five-act play with worn-out materials and made a passably symmetrical work. Though the language is trite and the situations are venerable, it must be admitted the story is interesting—sufficiently so, at least, to make the drama attractive to the average audience.

Briefly told, the plot of In the Ranks centres upon two young people—Ned Drayton and Ruth Herrick. The former is the adopted son of a wealthy Colonel Wynter, on whose estate stands the farm-house of the latter's father. Ned loves Ruth, and he has been accepted by her; but Wynter has a better match in view for the young man. Now, it happens that a tramp appears upon the scene, a ragged, vicious creature of the worst class of foot-pads. To extort money from Ned he pretends to be the father of the latter, who was transported to Australia for forgery years before. In reality he is Richard Belton, the friend and accomplice of the felonious elder Drayton, who died in the penal colony. Ned is horified by the disclosure, and very honorably declines to exact the fulfillment of Ruth's promise of marriage, but she does not love him the less for his suppositious father's presence, and this nerves him to acquaint Colonel Wynter with the news that he is about to marry the daughter of one of the latter's tenants. There is an explosion. The Colonel, who meant to have given the nephew a splendid inheritance, disowns him and parts from him in anger. A rascally land agent in his employ loves Ruth, and heartily hates Ned. When, later, Colonel Wynter is shot by the tramp, Richard Belton, in Dingley Wood, and left for dead, he accuses Ned Drayton of having bribed the tramp to assassinate his uncle. As Ned and Ruth are emerging from the village church with a merry wedding party, and children strewing flowers in the path of the newly-united couple, an officer arrests the groom as an accessory to the crime. Ned is convicted of the attempt on circumstantial evidence, and as Wynter has recovered from the attack, he receives a light sentence. On his release he finds it hard to endure the jibes of his neighbors, so he accepts the Queen's shilling and enlists as a private in the army. At the barracks he is hounded down by Blake, the rascally land-agent, and as he learns his wife is in ill health, and he is unable to obtain leave, through the petty spite of a surly sergeant, to go and see her, he takes advantage of an opportunity and runs from the barracks. Meanwhile Belton is preying upon the scant purse of Ruth, obtaining money on the strength of his bogus fathership. Desiring to get all the cash she has he drugs her, and is about to accomplish the robbery when Gideon Blake puts in an appearance. The two men have a heated argument, and afterward, while struggling with the frightened Ruth, the soldier-husband enters. They escape, while he endeavors to restore her to consciousness. Failing in this he goes out for assistance, is captured by the soldiers and lodged in the guard-house as a deserter. From this he escapes and returns to his wife in time to save her again from Blake. There all the knots are untied, and the snarl untangled. Wynter, finding out Ned's innocence, takes him to his heart. The villain, discomfited, retires, and old Belton's fraudulent claims to paternity are squelched. Ned's discharge has been obtained and the young couple and everybody else are completely happy. Thus ends the drama.

From this brief synopsis it will be seen the play is full of stuff which has done service again and again. The cleverest feature is a comedy character, Joe Buzzard, who serves among many other people in the underplot. The part has a savor of Dickens, and in providing suggestions of the great novelist by skilfully introduced subordinate characters lies Mr. Sims' particular talent. This was exemplified in the sketchy scenes of Lights o' London; it is found again in In the Ranks.

Frederick Bryton was out of his element. He is best in parts of a quiet sort, where delicacy of treatment is required. As Ned Drayton he was handicapped by a bad part. It lacks manliness and dignity. The actor struggled hard, and it was not his fault that the audience declined to accept Ned as a typical play hero. F. F. Mackay, as Richard Selton, stupidly understood. He has not the necessary vigor for a melodramatic character part. T. R. Crauford, from London, was cast for Gideon Blake. Mr. Crauford made the villain an agreeable fellow, pleasant-mannered and quite harmless, so far as external appearances went. Leslie Allen was capital in the role of Colonel Wynter. He is one of the best "straight" old men on the stage at present. Nelson Decker acted a capable in her Majesty's service. Although he had little to do he got through very creditably. We advise Mr. Decker to see Fanny Davenport in Fedora, when he has a chance, and learn what the Banting regime will do for those inclined to be over-stout. Sidney Howard made a distinct hit as Joe Buzzard, a Yorkshire boy, with plenty of odd sayings and a heart in the right place. Parts of this kind are in Mr. Howard's way, and he should confine himself to them. In the second act, for some excellent work, he got a recall. The men who played the rest of the many small male characters did very well generally.

Kate Forsyth was very womanly and sweet as Ruth, acting throughout with intelligence, and producing good effect. She looked handsome, without the aid of fine clothes, and was made the recipient of some splendid floral gifts. She will probably become one of our favorite leading ladies in her present capacity at the Standard. One of the cleverest of actresses, and most winsome of soubrettes, Synney Cowell, appeared as Barbara Herrick, a sister of Ruth, who is in love with the captain. Of course she got everything that could be got from the part, and maintained, so far its limited opportunities would allow, the excellent artistic reputation she enjoys. Dora Stuart, as Mrs. Buzzard, was funny, without the accent she should affect.

The scenery was superb. Nothing to equal it has been seen on the stage of the Standard before. Mr. Voegtlin, the artist, merited the call he got for the beautiful picture of Dingley Wood, with a real fall of water dancing down over rugged rocks into a romantic glade. The scenes in and around the barracks were especially worthy of commendation, and the mechanical changes, *a la* Shaughraun, were particularly effective. Indeed, as a panorama alone, entirely aside from the story, In the Ranks is well worth seeing.

* * *

A representative audience crowded the Comique on Monday night to sit in judgment on Cordelia's Aspirations, Mr. Harrigan's latest play. The verdict was unanimously favorable, and one more success is added to the many at this house. The piece is very funny, and the house was in a constant roar. The curtain rises on Castle Garden, with immigrants of all nationalities hurrying through the gates. The scene is made more animated by the arrival from Europe of a demoralized Uncle Tom's Cabin combination in tattered garb. Simpson Primrose appears on the scene with a wagon from which he is serving bread and pies. He has all he can do to keep the hungry darkies from stealing the pies. Honest Dan Mulligan comes to the Garden to meet his wife, Cordelia, who has been abroad sixteen months, with Rebecca Allup as her attendant. He is told that cabin passengers do not land at the Garden. Cordelia and Rebecca arrive in search of Dan. After a hearty welcome, Cordelia introduces Dan to her relations, the McFudds, who have come over in the steerage. The McFudds, esteeming themselves to be more refined than Dan, refuse to take his hand. Dan is mystified by the foreign airs of his wife and Rebecca and the superciliousness of Planxty McFudd. In this scene the darkies dance and sing "Just Across from Jersey," which was vociferously redemanded. Walsingham McSweeny meets Dan in the next scene, a street, and the troubled husband confides to him the fact that Cordelia and her proud relations refuse to longer live in Mulligan alley, and that his wife has bought a house in Madison avenue. The scene changes to Dan's humble home. An auction sale is going on and Cordelia is superintending the removal. A brawny son of toil is carrying off a dinner-pail—in Dan's eyes a valued relic. He wrests it from him, and this is the cue for a catchy song, "My Dad's Dinner-Pail" which is joined in by the crowd at the auction.

The second act opens in the Mulligan mansion on Murray Hill. The airs of Cordelia, the fastidiousness of the McFudds, and the overpowering aroma of aristocracy are too much for Dan. Cordelia gives a reception, and, under the supervision of Primrose, who is now the Mulligans' footman and coachman, a cake-walk is introduced to amuse the guests. The waiters also go through a drill and sing the "Waiters' Chorus." With a little more practice this chorus and drill will be a feature of the piece. The gallery went wild over it. Planxty McFudd is doing his best to foment trouble. He wants to separate Dan and Cordelia, and eventually secure the property. He persuades Diana McFudd to write a love-letter to Dan and sign it "your dear Julia." Cordelia discovers the letter, and there is a scene. The miserable woman decides upon suicide. She swallows rat-poison, and goes off to array herself in her wedding garments to die daycintly. On her reappearance she is robed in white, her veil adorned with green instead of orange. The "poison" begins its work, and Cordelia is decidedly unsteady. Planxty persuaded her to sign her property over to him, but the lawyer plays him false; it is signed to Dan. After a scene with her husband, it is discovered that Cordelia has swallowed brandy from Rebecca's bottle, labelled "Rat Poison" to protect it.

The last act takes place in the dining-room. Dan displays his lack of table etiquette and otherwise horrifies the family and guests. At last, while the wife and her relations are out for a drive, Dan determines to assert his authority and move back to Mulligan Alley, to the great delight of Rebecca and McSweeney, the latter of whom is making a call. The trio proceed to rip up carpets and upset things generally. Cordelia and her relations return and are horrified. Planxty orders Dan from the house, informing him that he (Planxty) is the owner. The lawyer steps in and exposes the villain, and he is unceremoniously kicked out. The Mulligans return to the alley.

Mr. Harrigan's Dan Mulligan was invested with a little pathos, but it did not have the right effect on the audience. As the piece wears, however, he may receive recognition. Tony Hart's Rebecca Allup is the best wench on the stage. It is an unctuous performance. John Wild, as coachman and footman, was only John Wild as he appears in all his black make-ups. He dons a stunning coachman's rig in one of the acts, and was greeted with applause on his entrance. Mrs. Yeamans' Cordelia Mulligan was a delicious performance. Her mispronunciation and misuse of familiar French words tickled the audience immensely. Cordelia has the cream of the play, and her various changes of wardrobe evoked uproars of laughter. Planxty McFudd was played by Harry Fisher, the original Lochmuller. He was a fair Irishman when he kept his mouth shut, for most of the audience could not efface Lochmuller. Michael Bradley's Walsingham McSweeney was a clever performance—as usual, a foil to Mulligan. Gertie Granville, Ada Farwell and Annie Langdon were charming female McFudds. Lochmuller is reduced to an unimportant part; ditto Palestine Puter. Jennie Christie played Mrs. Lochmuller with her usual dash. A score of specialty people depict minor parts in the best Comique style. Cordelia's Aspirations will undoubtedly have a long run.

* * *

Had Mr. Irving introduced himself to our public as Shylock there is no doubt he would have been a greater success than he is now or is likely to be. First impressions go a great way with play-goers, and they are not easily effaced. Tuesday evening the Star was well filled by a cordial audience, and Mr. Irving's impersonation of Shakespeare's Jew aroused honest admiration.

It was a clean, straightforward piece of work, marred by no straining after impossible effects, and marked by no puzzling distortions of the author's lines. Shylock, in Irving's hands, was not the cringing, venomous caricature that most actors who essay the part make him, but a man of dignity, conscious of the wrongs of his race, not entirely blinded by them. The characterization also won the sympathies of the audience by the suggestion of pathos with which Irving invested it. The naturalness of the performance, and its fidelity to the text, were truly admirable. In restoring the fifth act of the play, which is usually omitted, the English actor adds much to the symmetry of the work. The great blemish of Irving's representation was his dreadful mispronunciations and extraordinary manner. He is either ignorant of or indifferent to the correct speaking of the language.

Miss Terry was charming as Portia. The grace, delicacy and intelligence of the portraiture were delightful, and the spectators richly enjoyed a piece of acting which presents to view numberless points of beauty. She was really the star of the evening, justly meriting the pre eminence awarded her over the leading spirit of the Lyceum company. Her reading of the speech on Mercy was superb. Several times during the evening she was called out with enthusiastic applause.

Mr. Terriss played Bassanio very nicely. The Gratiano of Mr. Tyars was excellent. Miss Millward made a pretty Jessica. The other members of the cast were acceptable. The groupings would have delighted the eye of an artist. The Venetian scenes were full of warmth and color.

The Merchant of Venice will be acted all the week, except on Saturday evening, when Louis XI. will be repeated.

* * *

The audience at the Star Theatre, Monday evening, comfortably filled but did not crowd the house. There were a good many vacant places in the balcony and gallery and some in the orchestra. At first the spectators were apathetic, but as the night wore on and Irving, as Louis XI., developed unforeseen capability, they warmed up.

Boucicault's adaptation of Casimir and Delaviene's play is known to our theatre-goers. The part of the cruel and crafty monarch has at divers times engaged the attention of W. E. Sheridan, Albaugh and the adapter himself. The purpose of the piece is simply to delineate an extraordinary character; it has very little plot. It is essentially a one-part play. The language is graphic and forceful and the character of the King, as handed down in history, is presented with admirable consistency.

Mr. Irving, on his appearance, received a friendly greeting. His make-up showed, by the complete concealment of the actor's personal identity, his wonderful cleverness in this direction. The face was seamed and wrinkled with care and age. The lines about the mouth betokened cruelty and treachery. The gait and habit were those of a dotard. His voice was shrill and hard. Indeed, the man's personality was entirely merged in the life-like picture of the suspicious, perfidious ruler of France. Irving's conception of the part, as we shall shortly point out, accords neither with the author nor with history. But he sustained his view of King Louis with truly remarkable skill and effectiveness. In the throne-room scene, when granting audiences to his courtiers and to certain envoys, he exhibited with great cunning the hypocrisy and deception of the monarch. Among the peasants outside Louis' castle walls, when testing their loyalty incognito, Irving's assumption of incredulity, wariness and senility was extremely good. In the chamber scene, when Louis is confronted by the avenging Demours, the star's portrayal of abject fear and craven humility was terribly realistic. The death scene in the last act was finely done, although it was too true to reality to be otherwise than repellant. The contrast made by the gorgeous raiment of the King and his deathly visage beneath a crown blazing with jewels was appalling.

History tells us that the nature of Louis XI. was cruel, tyrannical and treacherous. His success was due more to artful policy than anything else. Irving makes him a cowardly creature of pitiful weakness, who is only a shrewd dotard. He does not give the idea of exceeding craft and perfidy, for his duplicity is so openly exposed to those about him that he could not reasonably be expected to successfully mislead and deceive them. It is in emphasizing the sovereign's fear of death and his superstitious belief in the ability of religious and medical advisers to prolong his miserable existence that the strength of the impersonation lies. In the early scenes of the play he makes Louis a petulant old scamp, whose villainy is of such a transparent nature that it fails to arouse our interest or impress us with detestation. In the fourth and fifth acts, however, he develops the King's ruling passion with rare ability.

The characterization pleased the audience better than either Mathias or Charles I. The disagreeable mannerisms of the actor blended so well with the part he was playing that they seemed less conspicuous than before, and consequently less unpleasant. As though profiting by some of the criticism that has been passed upon him since his first appearance in this city, his mispronunciations were modified to such an extent that nearly every word he uttered could be understood. This would seem to show that the charge that Irving's peculiarities of speech and bearing are affected has some foundation. While not at all enthusiastic, the audience recognized the performance as a clever piece of character work and honored him with liberal applause.

The company rendered fair support. Mr. Andrews gave an excellent embodiment of the impetuous Dauphin. Mr. Terriss looked handsome as Demours, but he evinced a disposition to fall into rant. Mr. Harbury brutalized the character of Cottier. Mr. Tyars was admirable as Tristan, the executioner. Miss Millward, who made her debut in this country, as Marie, is the daughter of Charles Millward, the London journalist, whose letters have appeared in the columns of THE MIRROR from time to time. She is a pretty young woman, with a not-too-melodious voice and a tendency to be awkward and amateurish. The part, however, is by no means an effective one, and we must reserve final judgment on Miss Millward until she has had a better chance.

The scenery was up to the standard of the previous productions.

* * *

Ada Gray opened in East Lynne at the People's, Monday night, to a large house. The gallery was packed. Throughout the performance the spectators manifested considerable enthusiasm, generally at the right time.

Of Miss Gray's acting in the dual role of Lady Isabel and Madame Vine, we have hitherto spoken at length. The impersonation has gained, we think, in intensity. Miss Gray possesses the dramatic instinct to a large degree, and this, supplemented by her long experience as a leading actress, enables her to give a performance which excels that of any other exponent of the character before the public.

The support was very good, particularly in the case of Tillie Shields, who acted Miss Corney. The Levison of Clarence Handyside and the Carlyle of A. Z. Chipman were fair efforts.

The scenery was capital and the parts were all well dressed. Miss Gray should draw large receipts during her engagement at the People's.

* * *

Belmont's Bride, as seen at the Twenty-third Street Theatre, Monday night, is a crude and clumsy composition, wanting not only in literary merit, but in the elements conducive to popularity. The plot appeared in THE MIRROR a short time ago. There is no need for recapitulating it here. Suffice it to say that the story is not interesting, and that the language of the author, J. K. Tillotson, and the situations he has devised, are stupid and absurd. Especially ridiculous is the use of some sketches to fasten the crime of murder upon the villain of the drama.

The rubbish was acted in a better style than it merited. Miss Prescott carried the play on her shoulders. She played the part of Virgie, the heroine, with intelligence and good effect. Charles Thornton, as Belmont, was acceptable, and Leonard S. Outram, as St. John Harper, as wicked a villain as one cares to see. William Davidge, Jr., in a comedy part, acquitted himself creditably.

Belmont's Bride may answer in the rural districts. It won't do for New York.

* * *

That successful candidate for public favor, Tony Pastor, is crowding the comfortable little theatre around the corner at every performance this week. The reason is simply that he presents an unusually attractive bill. On election day, both afternoon and evening, it was next to impossible for late comers to get their noses inside the door.

The olio consisted of various novel and entertaining acts, all of them clever. Prof. Parker's trained dogs, reinforced by several new canine performers, did their wonderful tricks to the manifest delight of the house. Bonnie Runnels gave a laughable monologue in Dutch dialect, and was pleased to add a few side-splitting imitations of actors. The great Tony sang several songs in his best style and was repeatedly encored. Prince, a new equilibrist, performed some wonderful balancing feats, among others lifting himself to the flies on a pyramid of shaky chairs. The programme closed with a roaring burlesque on the prevalent social abortion, called The Dudes at Long Branch. All sorts of dudes, American, Dutch, negro and English were exhibited, and the piece was accompanied from beginning to end with screams of laughter.

* * *

The Stranglers of Paris, postponed from Monday to Tuesday night, was put off again on account of delays in perfecting the scenery and mechanical effects. It is promised certainly for Saturday evening.

* * *

At the Third Avenue, Monday night, A. C. Gunter's melodrama, formerly called Cuba, was presented by Effie Ellsler and company to a moderate-sized house. The piece and its actors received more applause than they justly deserved.

Miss Weston, as Blanche Grey, was bad. She walked through the part, evidently without taking the slightest interest in her work. She is a capital actress, and she does a grave injustice to herself in slighting a part that is witnessed, probably, by many people who see her in it for the first time. Frank Weston, as Ignatio, was excellent. H. A. Weaver, Jr., acted Howard Temple with care, and produced a very good effect. The rest of the cast ranged from fair to middling.

It is hinted that Miss Ellsler will play Rosalind, in As You Like It, on Saturday afternoon and evening.

* * *

The Duke's Motto, with Coghlan and the able cast, will continue this week at the Fifth Avenue. It will be succeeded by Lieutenant Helene, Catenhausen's opera recently produced in Philadelphia. The regular company will play elsewhere for a period before returning.

* * *

At Wallack's Moths goes on drawing crowds of delighted people. The business is so large that Manager Wallack feels justified in announcing the indefinite continuance of the piece. Miss Hill, Miss Coghlan, Mr. Claney and Mr. Eyre do themselves and the theatre credit by fine acting. For the present the attractive Mr. Tearle's candle is hid under a bushel.

* * *

At Niblo's there is no abatement in the attendance of people desirous of witnessing that most beautiful of all spectacles, Excelsior. The matinee on election day was well patronized, and in the evening some of the returns were read from the stage. To-night (Thursday) the 100th presentation takes place. Souvenirs not being thought necessary, none will be given.

* * *

The success of Fanny Davenport's engagement in Fedora, at the Fourteenth Street, is not more remarkable than the legitimate merit of the production warrants. The star's acting is superb and every part is well played by the members of the company. Manager Colville has been obliged to forego his intention of adding still another extension to Miss Davenport's season, as Mr. Price has been unable to secure the cancellation of further time in the provinces. The engagement will, therefore, come to a finish on Saturday week, when the piece will have reached fifty representations. Fedora has held its own against Irving and the rival operas. Its proprietor need feel no fear of any opposition it may encounter on the forthcoming tour.

* * *

The exceptionally long and prosperous season of Mr. Jefferson at the Union Square, in The Cricket on the Hearth and Lend Me Five Shillings, will end next week. Then Robert Buchanan's Storm-Beaten is to be done by the stock company.

* * *

An immense house greeted the Florences at the Windsor, Monday, in The Ticket-of-Leave Man. The mishaps and adventures of Bob Brierly were watched with the liveliest interest and sympathy, and Tom Taylor's famous melodrama was probably never played to a more sympathetic body of spectators. The support, while not especially brilliant, was generally efficient. There is every prospect of a fortunate week for the favorite comedians. Tuesday afternoon a special matinee was given, and in the evening (as at other theatres) the names of the successful political candidates were read out from the stage.

* * *

The Silver King, at the Grand Opera House this week, is duplicating the success of the former engagement at this house. The piece has been played in this city frequently this season, but its drawing power does not give out. Next Monday Bartley Campbell's White Slave will be done.

* * *

Birch's Minstrels give a thoroughly amusing entertainment this week. The original Big Four do a side-splitting burletta called Barnyard Frolics; Bob Slavin keeps the people in roars of laughter as long as he pleases; Leon does his neat female impersonations, and other artists contribute to the success of the olio entertainment. The audiences are, as usual, large.

* * *

The Equine Paradox continues to paying business at the Cosmopolitan.

The Musical Mirror.

Mignon was given at the Metropolitan on Wednesday of last week, with Nilsson and Capoul in the chief characters. Nilsson gave a charming representation of Mignon, but Capoul, whose voice is worn and whose high notes have taken on a falsetto quality, as Guglielmo did not figure advantageously. The other parts were capably sung and acted, Del Puente and Scalchi, as Lotario and Frederico, notably distinguishing themselves.

Friday night Lucia was repeated and Sembrich duplicated the triumph of her first appearance in this rôle.

* * *

There were few seats not occupied at the Metropolitan Monday night. Sembrich sang Violetta in La Traviata. Except Lucia in the opera, she did the best work she has done since her American *debut*. Her singing throughout was entirely satisfactory, and in every passage that allowed vocal embroidery she scored a palpable hit. Her method is admirable, and the ease and grace with which she subdued the most difficult requirements of the rôle met with hearty recognition. After one act she was summoned before the curtain three times before the tumult aroused by her exquisite vocalization subsided.

Capoul was in better voice than when we heard him last week in Mignon, and he acted Alfredo with considerable dramatic power. There is no use disguising the fact, however, that this artist, no matter how acceptable he may be as an actor, is no longer qualified to do the work which, in his present position, the public have an undoubted right to expect. Del Puente sang Germont satisfactorily.

During the evening Madame Cavalazzi appeared in an incidental saltatorial divertisement. She was received with much applause, and her graceful dancing brought forth still more. The band was in admirable control, and played with precision. The opera was staged splendidly, as indeed are all the operas at the Metropolitan. In this as in some other respects, Manager Abbey has outstripped all preceding *impresari*.

* * *

Last evening, Lohengrin was set down, with Nilsson as Elsa and Campanini in the title rôle. On Friday, Faust will be given, with the same artists in the principal rôles. Sunday evening Mr. Abbey will inaugurate a season of Sunday night concerts.

* * *

The performance of Linda di Chamounix at the Academy Monday evening was eminently satisfactory. The edifice was not crowded, but there was a good house present, many people of fashion being in attendance. The opera was well given and thoroughly enjoyed.

The music of Linda was splendidly rendered by Gerster, who, although she has borne, thus far, the burden of Maplesons season, has as yet shown no signs of fatigue. Her beautiful voice, with its clear, artistic management, is a treat to listen to. Several times during the evening Gerster was loudly called before the curtain, and the principal songs failing to Linda were encored.

Vicini, who appeared as Carlo, seemed to be suffering from a cold. He did not sing as well as hitherto, and his acting was wretched. Galassi evoked much admiration as Antonio. He is a thoroughly capable artist. Lombardelli was satisfactory as the Procuri. Josephine

Friday created a favorable impression in the city of Toronto. Chorus and orchestra were equal calm.

Minnie Hauk sang Martha last night. On Friday next is to make her re-entree in La Gazza Ladra.

* * *

The Beggar Student, while drawing good houses at the Casino, does not give proof that it will rival the success of Prince Methusalem or The Queen's Lace Handkerchief. The opera is well sung and capitally acted by a fine cast, but it lacks "go," for some reason, and does not meet with the favor confidently expected. However, it will no doubt run along pleasantly for several weeks. It is expensively mounted, and care has been lavished on the costume details.

* * *

Sunday night's concert at the Casino was very enjoyable. The principal soloists were members of Her Majesty's Opera company. Madame Pappenheim sang a *scena* from Der Feischutz with fine effect and was encored. Signor Falletor made an unexpected hit. His selection from Rigoletto was redemanded. The efforts of Galassi and Lentheutelli were received with frequent acknowledgments of pleasure. The orchestral features of the programme were admirably well done. Altogether, the concert was one of the most enjoyable of the season.

The Giddy Gusher

Your gentle and giddy one is in a gloomy state this morning. There are two seasons of the year when the vagaries of vegetation take sharp hold of her anatomy. One of these occasions is in the early Spring, when little green things stirring in the ground make an answering crawl in her sympathetic breast. And the other is when the leaves blaze and burn in hectic splendor in the late Autumn, and days of gusty magnificence succeed soaking, soddening rains, thus carrying on the business of loosening the grip on sublunary things that some strong-minded trees exhibit.

* * *

So people experience in their advancing years the various vicissitudes of health and strength, that they may the easier be carted off at the end. So poor humanity receives shocks and awaking shakes from the hand of fate. The cold winds of falsity, the soaking rains of treachery light on the devoted head of her or him who hangs on too long, until the tired, disillusionized soul drifts off the roughly used trunk, and, very much worm-eaten and ragged about the edges, drops contentedly and thankfully to the great first cause.

* * *

Thank Heaven the simile can be pursued no further after thus running it to ground. No confounded collector rescues us from mother earth to press, varnish and glaze us, or make skeleton leaves of our exhausted constituency. Can't you see how bust up I am? Don't lay it to duck shooting in Westchester county; don't attribute it to Irving; don't think it a case of Pommery Sick. It's the season of the year, and I always have 'em about this time.

* * *

Never a Fall fell into my life as nice as this. There's less bad weather and more good times sandwiching in between the hot and cold seasons than I remember encountering before. It's a glorious occasion theatrically. What with the Star and the stars and new plays, it's a tansy year. Think of Patti, Nilsson and Gerster and Sembrich and Scalchi all warbling at once! As Squeers said of the milk, "Here's richness." And yet I feel melancholy in spite of much that is funny transpiring around me. Here next door but one, a cheerful old patriot, who in his heart mistrusts his fellow-man, went this Summer and put in a burglar alarm. This one was no fool of a tea-bell, but had the whiz and whirr of a covey of partridges breaking cover, combined with the resonant voice of a Chinese gong.

* * *

Great peace and security settled on this mansion when this harmless but protective animal was tied up in the house. The family went to the country and quiet fell on the premises. This week they returned home, and the burglar alarm naturally felt ambitious to show what he amounted to.

* * *

'Twas midnight hour of Tuesday when the startled air was laden with the frightful cry of the family alarm. Paser flew up and yelled "Murder." Mater flew out and cried "Fire!" and the various members of the household stuck their heads out of the window and shouted "Police!" "Watch!" and a few other unnecessary things.

* * *

In five minutes a squad of police and their engines tore into the street, for the youngest hopeful was jerking the messenger call as far as it would go. No such pow-wow has ever been on the Avenue—hummers, tramps, immediate neighbors, swelled the gang. The police were admitted, and an army of amateur detectives with 'em. The search began, but not a thing was found to be wrong.

* * *

The fine family alarm had gone off all alone by itself, and they couldn't stop it. They poked sharp things into all the crevices; turned screws and opened valves; the noise grew deafening, as if it was bent on doing the work of a year in one night. A flannel petticoat was wrapped round it; a report of Matthew Arnold's lecture was stuffed in one hole, and a bottle of Winslow's Soothing Syrup poured in at another—but the demon alarm worked on.

Finally the police dispersed the crowd with a little damage and some loss, and the wounded family sat up with the alarm, till the milkman came and a spring were cut, and "silence, like a poultice came to heal the blows of sound."

* * *

People who have these alarms in the neighborhood are taking off locks this morning, and are going to leave their gas burning and written directions on the side-board where the most valuable articles can be found, convinced of the fact that of the two evils the alarm is a heap sight more awful than the merry little burglar.

* * *

And then we have had a wedding in our neighborhood beside the spontaneous combustion of a burglar alarm. Across the way there was two yards of the homeliest girl I ever beheld. All through the warm weather she made the quiet evenings intolerable by screeching in an off-keyed soprano, with a cambri: needle attachment, fragments of opera. She has been courted during these evenings by a meek-looking man, and lately the complaint reached a crisis.

* * *

Improvements to the house were made this fall, such as scraping and re-varnishing the front door and re-sculping the stone steps. Yesterday the caterer came with carts full of truck; processions of darkeys rushed in. At noon a marriage bell borne by two men came down the street, and I recognized the blissful fact. My screecher was going to be married. No more "Ah, non giunge" in mine.

* * *

Then the last pyramid of jelly and more ice-cream, and an excited-looking man brought out a roll of carpet and adhered it to the steps. Meantime, great nervousness continued inside. Lace curtains suspiciously moved, and noses appeared at cracks in the front door. A slight lull took place. When a small boy tore down the avenue and left a note at the vibrating entrance, I trembled. Was he sick? Had he repented? My anxiety became unbearable as in quick succession I saw a party of heads gathered as if in consultation. I intuitively reached for my bonnet. I knew a most accommodating young man at No. 12 Union Square, upon whose tender heart I thought I could bring sufficient influence to bear. I was going over to propose my seeking him as a substitute, when on foot down the street, wild of eye, bearing a large umbrella and a small grip-sack, came the meek little man.

* * *

The doors opened wide—three stalwart brothers, white-kidded, claw-hammered young men, sailed down and grasped the preserver of the family. He disappeared; I took a moment's refreshment, satisfied the proceedings were now to be proceeded with. More carriages; the brothers with crush-hats reappear, having probably heavily ironed the new comer with the gripsack. Then, after a wild season of excitement on the sidewalk, the boys brought out bundles of tarletan, crammed with vines—the bridesmaids. Then came my two yards of bride on the arm of Pa, a stream of white satin following her down the steps. The long maiden got into the carriage, her train was piled in on top of her. The bridal veil got caught in the door and the orange blossoms fell over her face, as they do over Cordelia Mulligan Yeamans down at the Comique. The refractory lace was put in on top of Pa, till he disappeared from public view, and off went my operatic telescopic female.

* * *

The next carriage bore away the female reason for all this fuss and feathers, attended by the prisoner. The doomed man bore up fairly well, and only the clever watcher over the way piped off the true condition of that trembling breast.

In twenty minutes all was over. I perceived, by the order of return, that girl was off my my hands at last. But I didn't feel easy till the Saratoga trunks, the grip-sack and my two yards of bride, done up in the regulation suit of pearl-gray, entered a coach and, under a shower of No. 10 slippers and a few pounds of rice, drove off.

* * *

Farewell, Screecher! there was a good deal of you to go off all at once. I trust you'll be happy and pass your honeymoon where a Steinway grand and a Weber upright are unknown quantities. But, if you tackle *Ah Non Guinge*, may the arm of that meek man be raised against you to revenge the wrongs of

THE GIDDY GUSHER.

Letters to the Editor.

COERCION?

CLEVELAND, Nov. 1, 1883.

Editor New York Mirror:

DEAR SIR:—Your Pittsburg correspondent says, in your issue of the 20th ult., that Miss Mary Beebe reports having left my company because she was unable to collect her salary. Permit me to contradict that statement, as it is utterly false. On the contrary, the lady was in my debt for moneys advanced constantly, from the day she entered the company until three days before she left, and I have her receipt in full of all demands, dated Philadelphia, Sept. 29, 1883.

I am informed that Miss Beebe has repeated this falsehood in other directions. I will give her just two weeks to contradict this statement through your columns. Should she fail to do so within that time, I will, in self-defence, furnish you with all the particulars of her brief connection with my company and the circumstances of her withdrawal. Yours sincerely,

C. D. HESS.

PAYING HIS CREDITORS.

NEW YORK, Nov. 2, 1883.

Editor New York Mirror:

SIR:—In looking over your last week's issue I ran across the following notice: "When H.M. Pitt announced his intention to settle the debts of a disastrous season, THE MIRROR gave him a kindly notice. The incident had been almost forgotten; but this week one of Mr. Pitt's creditors writes THE MIRROR a chiding letter, almost reproachful, reminding it that he has not kept his word, at least in his individual case."

Being Mr. Pitt's agent in the settlement of his debts, I wish to thank you for the kind notice you gave Mr. Pitt in reference to this settlement, and ask you to inform this "chiding creditor" that by calling on me I can prove that Mr. Pitt is paying his creditors as fast as any reasonable person could ask. Very truly yours,

CHARLES BERNSTEIN, 1238 Broadway.

A DIFFERENT STORY.

BROOKLYN, Nov. 4, 1883.

Editor New York Mirror:

SIR:—Your communication from ex-Judge Dittenhoefer in your last issue does me an injustice. There was no *compromise* whatever. Mr. Belasco moved for an injunction and the appointment of a receiver and accountant, claiming an undivided half interest in my property, Hearts of Oak and Marriage by Moonlight. Judge Barrett *denied* these motions, and held that the payment of a note for $1,000 which I had given Belasco was the only claim he could possibly have against me. I had offered to pay the note several times within the past two years—have paid it. The property is mine and that ends the matter. Yours truly, J. A. HERNE.

Professional Doings.

—May Robson, whose pleasant face appears at the top of this column, is a novice who recently made a hit in the first production in this country of the English melodrama, The Hoop of Gold. She repeated the success subsequently in Detroit, and is *now en route* with the company playing the piece. Miss Robson has evinced great ability for one so young in soubrette and ingenue characters.

—John Stetson has purchased the New England rights for Moths.

—Daly's company have begun rehearsals of the piece Girls and Boys.

—All the costumes of The Stranglers of Paris were made by A. Roemer and Son.

—Adah Richmond, R. E. Graham and the Carrots company returned to town yesterday.

—Hattie Randall left on Sunday night to join Mestayer's Tourists in a P. P. C. as soubrette.

—On Tuesday the Third Avenue Theatre contained the smallest audience since its opening night.

—W. T. King left yesterday to take position of advance agent with the German Emigrant company.

—Alfred Beverly left town last night to join Katherine Rogers, being engaged for old men's parts.

—Laura Don is having an extensive and costly wardrobe made for her part in Young Mrs. Winthrop.

—Brooks and Dickson contemplate placing a Romany Rye company No. 3 on the road, the others having met with such success.

—Naomi Davenport, a young English actress, will begin a tour at Whitehall, N. Y., under the management of Henry Warren.

—Alice Arlington, Lillian Billings and Victor Harman have been engaged for C. R. Gardiner's Only a Woman's Heart company.

—The Flying Dutchman is doing so well on the road that there is no difficulty in obtaining time in big cities and return dates in the small.

—Rhéa's manager, Arthur Chase, has issued a handsome photo-litho of his star. A bill-poster in Vermont has been selling them at a dollar apiece.

—Reports received yesterday from California state that The Romany Rye has made a big hit in San Francisco, where it is being played this week.

—Charles B. Hanford, of the T. W. Keene company, had thirty dollars taken from his pocket during the performance of Richard III. at Terre Haute, Ind.

—Miss M. Nichols, one of Kiralfy's danseuses, who is in the hospital suffering from poisoning of the skin, caused by the use of cosmetics, is improving.

—Daly's matinee performance on Tuesday was given to a crowded house. A large number of professionals from the Wallack and Union Square companies were present.

—An immediate New York opening has been offered to the new American play, Only a Woman's Heart. Other contracts and purposes prevent the production at present.

—The much discussed Minstrel Festival, with the Frohmans and R. E. J. Miles as its projectors, will be given at Music Hall in Cincinnati, during the week of Jan. 7, 1884.

—John T. Hind's Bells of Shandon company are playing the Pennsylvania towns. Business Manager J. E. Brooks was in town yesterday arranging for extra printing and lithos.

—Several recent cablegrams from London confirming the Esmeralda success, state that, with three or four exceptions, the cast there was unequal to the original Madison Square company.

—A special company from the Madison Square will play Young Mrs. Winthrop at Newark next week. It comprises Georgie Cayvan, Estelle Clayton, Nick Long, Charles Welles and others.

—During the performance of Richard III. at Ford's in Washington recently, W. H. Brent, leading man of Sheridan's company, received a telegram announcing the death of his mother at Detroit.

—Only a Farmer's Daughter played in New Orleans to the largest business of the present season. Adelaide Cherrie and Camille Kinsey, who are styled "the rival beauties," seem to have highly pleased the critics.

—M. B. Curtis is playing this week in Philadelphia. Sam'l of Posen is as popular as in the first season of its presentation. Next week the company will appear in Williamsburg. Mrs. Curtis (Altima De Mer) will continue her special appearances as Camille all the season.

—Some years ago, in the State of New York, a man received a ten years' sentence to the State prison. After serving two years evidence was found which proved him to be innocent and he was released. During his incarceration he completed a valuable invention, which the State authorities claimed. The courts decided for the prisoner and he became a millionaire. In the meantime his lovely daughter had been adopted by a prominent official. An *affair* came. A brilliant marriage was broken off, and the lady for a time sunk into obscurity. Some years passed. The girl is still young and beautiful, and is now received in Chicago's best society. From the above incident in real life was founded the play, Only a Woman's Heart

—T. M. Hosmer will play Coupie in The Rajah in place of Max Freeman.

—J. W. Collier has withdrawn from the management of Our Summer Resthers.

—In the Ravine is the heaviest work that has ever been brought out at the Bowery Museum.

—Sam Gerso says that McCaull is in want of chorus singers for the new Philadelphia company.

—The sales of seats for Fedora this week have exceeding each day for the preceding week.

—Tillie Ascosio has begun suit against Bowers, manager of the Tourists, for a one-act's salary.

—Charles W. Allison has been engaged by Manager Hayman for Aunzella, with the Kate Castleton company.

—The principal front of the Metropolitan Opera House, on Broadway, will be finished completely by Christmas.

—Preparations are being made for the production of The Magic Queen next season. Hoyt will paint scenery.

—Our German Farmer is the title of the new play written for the Wymans and now being successfully played by them.

—The tour of Alfred Barnes will begin at Pittston, Pa., on Thanksgiving night. He will play Terry Smithers in a sensational play called Tough and True. Scenery is being painted by an artist in this city.

—During his Northwestern tour Gustave Frohman made arrangements for an M. S. company to visit Winnipeg, Manitoba, and the territory around, playing Esmeralda, Hazel Kirke, and Young Mrs. Winthrop.

—Ricardo, the minstrel, long identified as a female impersonator with the San Francisco, died on Tuesday of last week of Bright's disease. He was quite a favorite with the New York public, and did his work cleverly.

—The photographers are reaping their annual harvest. All the operatic and dramatic celebrities of different nationalities are crowding the windows. Irving, Terry, Nilsson and the recent arrivals have fallen into the net.

—The Bijou Opera company take the road pending the opening of the house. E. E. Rice says it will open in two weeks, and General Barton won't give any date, so it is difficult to decide. To all appearances it will be some weeks.

—Frank Stevens, an enterprising business man, is doing his utmost to make the Jersey City Academy of Music a successful place of amusement. Good attractions draw well over the river, and these Mr. Stevens is securing and presenting.

—The manager of the Central Lights of London has given Manager H. G. Hunt, of St. Catherines, a complimentary letter, testifying to the excellent appointments of his house, and saying that in the matter of conveniences it is superior to any in Canada.

—Since Dave Belasco has adapted Bellot's Stranglers of Paris, Edmund Gerson, of London, has come forward with another. Having read Belasco's version, however, he yields to it as being the best, and is desirous of securing the rights for producing it in England.

—Notwithstanding the precautions taken by the Madison Square management, the Clifford bogus Hazel Kirke company filled their date at Lacrosse, Wis. The genuine Esmeralda company was booked after them, and filled also, as there was no time to cancel or explain.

—As corroborative of the fact that Cincinnati prefers intellectual to muscular development, our representative in that city notices that John L. Sullivan and his co-sparrers at the Grand exhibited recently to a slim audience, whereas on the occasion of Bob Ingersol's lecture hundreds were turned away unable to obtain entrance at the same resort.

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the house the last part of the week, and [illegible] exhibition to crowds of delighted children. Excellent business. Mr. and Mrs. George S. Knight, [illegible], and co. presenting The Power of Gold divide this week.

Grand Opera House (Harry Minor's Comedy Four comb. [illegible] the house the entire week.

Harry Sidney, the theatre, is the mother of a [illegible]—Joseph C. Miller, of Columbus, Ohio, has [illegible] proceedings against the Bayless Comedy Bright Lights, and some of the leggers [illegible] to cover a claim of $300 for failure of [illegible] to fill their engagement at Columbus. The manager of the co. claims to have given the required three [illegible] notice, and will fight the case.—The Uncle Tom's Cabin troubadours, which were attached by the Sheriff, [illegible] last week and brought thirty dollars each. [illegible] members of the Shelbyville co. indulged in baseball last week at the Club grounds. The game was the [illegible] made here this season and consists of the local [illegible] and members of the Lillian Spencer co., is [illegible] visiting her family.

TERRE HAUTE.

Opera House (L. G. Hager, manager): Anna [illegible] made her first appearance here as Hamlet, 2d, to [illegible] business. Support only fair. Barney Campbell's White Slave, 3d, to good business. Lizzie May Ulmer, 4th.

COLUMBUS.

The Lillian Spencer comb. Oct. 27, minus Lillian, who has not sufficiently recovered to appear. Her part was taken by Edith Houston, who did remarkably well. The manager made an announcement before the curtain went up. There was much disappointment, but after the curtain went down on the last act the audience expressed satisfaction at Miss Houston's performance of the Creole in Article 47. Draper's Uncle Tom's Cabin are booked for 21st.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Carrie Swain appeared in Cad the Tomboy Oct. 27. Notwithstanding the very bad weather a good-sized audience was present. There is little merit in the play, and the co. was quite ordinary. A select audience attended the performance of Anna Dickinson in Hamlet, 29th. Miss Dickinson gave a fair interpretation of the character for a woman. The co. was not up to the standard needed for Shakespearean plays. The Flora Moore Bunch of Keys comb. played to a crowded house 2d, and gave general satisfaction. Knights, 5th; Creole co., 7th; Barlow-Wilson Minstrels, 10th; Mountain Pink, 12th; Haslams, 24th; Harrisons, 26th; Duff's Opera co. 28th; Draper's Uncle Tom, 29th.

MADISON.

Odd Fellows' Hall (Abbott and Matthews, managers): Lillian Spencer as the Creole in Article 47, to good house, Oct. 26. Acting and support excellent. Myers' Colored Musical Comedy co. 13th, 14th, in The Blackville Twins.

RICHMOND.

Park Opera House (Dobbins' Brothers, managers): Robert McWade failed to draw in Franz Herschelle Oct. 29. The play was not a decided success. The co. is fair. The Lillian Spencer comb., minus Lillian Spencer, was here 1st in Article 47, to light business. Miss Spencer, it is said, is too ill to take her part yet. Edith Huston did very nicely as Cora, the Creole. She was very fairly supported. Neil Burgess in Vim did fairly well. The play made a decided hit. Mr. Burgess as Mrs. Puffy was excellent, and is well supported throughout. Flora Moore's Bunch of Keys, 12th; Nat Goodwin, 20th.

Grand Opera House (E. H. Shute, manager): George H. Adams, 14th.

Phillipps' Opera House (E. H. Shute, manager): Collier's Lights o' London, 14th, 15th.

LEBANON.

Opera House (S. L. Cason, manager and proprietor): Lillian Spencer Creole comb. gave a very poor performance Oct. 30. Attendance small.

PERU.

Opera House (Charles M. Emerick, manager): The Danites co., booked for 3d, and Holman Opera co. for 12th, postponed their engagements until later in the season. Kate Claxton, 19th; Only a Miner's Daughter, 22d; Haverly's Minstrels, 24th; Harrison-Gourlay, 27th.

CRAWFORDSVILLE.

Opera House (C. H. Voris, manager): Briggs' Minstrels gave a miserable performance to a fair house Oct. 27. Robert McWade presented Franz Herschelle 31st to good house, giving splendid satisfaction (considering that he was unable to put his scenery on, as the stage was too small). Barlow-Wilson Minstrels, 8th; Bunch of Keys, 10th.

VALPARAISO.

Academy of Music (James M. McGill, manager): The Jolly Pathfinders gave their second entertainment to a crowded house 2d. They were as jolly as ever, and kept the audience in a continuous roar.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Shook and Collier's Lights o' London co., under management of C. M. Atwood, gave three performances of this popular drama to crowded houses, 2d and 3d. The company is an excellent one in the main, the scenery all bright and fresh looking, and everything conduced to smooth and satisfactory presentations. The audiences manifested their delight in many ways, and evidently felt well repaid for their attendance. Mr. Atwood repeats the business of his co. thus far this season as very fine, and exceeding his anticipations.

Items.—The old Grimes Opera House has metamorphosed into an "Academy of Music," under which name it will be conducted as a family theatre, with a regular stock co., by Messrs. George Riper and George Edwards, who have leased the house for the Winter, and who claim it is their intention to cater to the better class of amusement seekers. The initial performance was announced for Monday evening, when a drama in five acts, described as a "companion piece to Hazel Kirke," and entitled Mabel Heath, will be given, preceded by an olio.—Anna Dickinson is booked at the Grand for 9th; but as nothing has been heard from her since the disappearance of her manager, there is some doubt as to her coming.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Charles A. Gardner, in Karl, 27th, played to a packed house, notwithstanding constant rain. Mr. Gardner was to excellent voice, and has established himself a prime favorite here. Lights o' London, 9th and 10th, is well billed, and having a good advance sale. Guptill's French Spy, booked for 14th, has disbanded.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): The Hatchback was presented to a fair house Oct. 30 by the Josephine Reilly co. (for the first time in our city). The character of Julia has been a sort of test part for the display of the abilities of nearly all the accomplished actresses, and Miss Reiley's conception of the part is not such as will class her with those now doing and identified with the part. When time and experience have rendered Miss Reilly more intimate with the finer traits of the character, we may expect a more acceptable rendition. Her exclamation in the scenes with Master Walter of "Do it!" and her cry of "Clifford, is it you?" was evidence of the lady's ability. The Clifford of Frederick Paulding was a specimen of graceful and gentlemanly propriety, though his voice is without modulation. Ada Dow's Helen, though overdone, was of sterling humor and vivacity. We always pity the actress who is cast in this part, as her scenes always seem forced and inharmonious. Master Walter, at the hands of Myron Leffingwell, was in some parts vigorous, and even dignified, and was intellectual in all. As a co., this is above the average small-town sort.

Items: The only thing bearing the slightest resemblance to the "elegant steel engraving" that was to be presented as a souvenir was the wood-cut heading of the house programme.—Mr. Goodwin, our manager, is justly indignant at the treatment he has received at the hands of the Tourists. They made a booking and consent to play 1st. The time drew near and no word, paper or anything was sent; in fact, they ignored their date and left Mr. Goodwin in the lurch. Now, as the organ of the profession, we think THE MIRROR should keep up its agitation of such matters, and keep the professional managers advised of the parties they will be compelled to avoid.

IOWA CITY.

Opera House (J. N. Coldren, manager): Jeanchine Kelly and Frederick Paulding in The Hunchback, Oct. 31, to only a fair house. Fay Templeton will give Cecile Girofla 1st to a large house.

OTTUMWA.

Lewis Opera House (R. Sutton, manager): Barney McKinley in The Jerseyman, Oct. 27, to the largest business thus far this season. Shook and Collier's Lights o' London co., 7th, 8th; Clara Louise Kellogg, 12th.

WATERLOO.

Burnham's Opera House (E. W. Burnham, proprietor): Josephine Reilly in The Hunchback Oct. 31, to small business, owing to three attractions elsewhere. The play was well rendered and the audience well satisfied. Miss Reilly as Julia, Frederick Paulding as Sir Thomas Clifford, and Myron Leffingwell as Master Walter, deserve special mention.

COUNCIL BLUFFS.

Doheny's Opera House (John Doheny, manager): W. F. Cody and Dr. Carver closed their season at Omaha Oct. 28. They claim to have cleared $70,000. They have divided the stock and outfit. Next season the Wild West will start on a more extensive scale. Barney McAuley, 12th; Girl I Love, 14th; Guptill's French Spy, 17th; Russ Lole, 21st.

Items: Mr. Cody, Captain Bogardus and Nat Salsbury, the Treasurer, have formed a partnership, and [illegible] intend to visit Europe. Dr. Carver will organize and run a field show through the South this Winter. It will comprise some of the features of Wild West.—Buffalo Bill will make a theatrical tour of the East during the Winter, opening about Dec. 1.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Haverly's Minstrels came, Oct. 31, to a $450 house. Performance did not come up to the expectations of some, although the majority were very well pleased. Whiteley's Hidden Hand co., 10th; Prof. Andrews' Carnival of Novelties, 11th, 12th, 13th; Webb's Minstrels, 21st; C. A. Gardner, in Karl, 26th.

LOUISIANA.

SHREVEPORT.

Rose Lisle and co. in Roddy's Luck and Last Lynne, Oct. 27 and 29. The poorest company this season; first night poor house; second night, 0. Lizzie Evans co. appeared 31st to a moderately fair audience. We were so completely "sold" by Lisle that our theatre-goers were too disgusted to turn out. Fogg's Ferry was excellently rendered, the audience going into hysterics over the playing of Miss Evans.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): But one attraction has been offered to us this week at this house, and Dan Maguinnis, as Willie Reilly, was warmly welcomed by two large and friendly houses, 2d and 3d. He must have been delighted with his reception. His piece is rubbish, and the author evidently had The Shaughraun in mind when he modelled Willie Reilly, for Dan is a Conn and a good one. The support was poor, and the lively star was heavily handicapped.

City Hall was filled with a fine audience 1st, and I. W. Baird's Minstrels were worthy the patronage they received. I would advise the management to caution Joe Hart to be more careful in his banjo act, for to a refined audience his songs were out of place and marred the effect of the performance.

Lyceum (Chas. E. Marwick, manager). A good list of attractions has been the means of filling this house the past week. An amateur's night has been announced, and local artists are in training.

Items: Next week that prince of managers, Mart Hanley, in his McSorley's Inflation, will no doubt play to large business.—Frank Hall has been in town the past week arranging for the appearance of Davy Crockett.—John B. Gough lectured on "The Powers that Be," at City Hall Oct. 31, to an enormous house.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Oct. 31, Frank Evans Comedy co., in All For Her, to small but pleased audience. Harry Meredith, in Ranch 20, 12th.

MASSACHUSETTS.

AMESBURY.

Opera House (M. Kelly, manager): M. W. Hanley's co. played McSorley's Inflation to a fair house 3d. The almost continuous roars of laughter testified to the fun of the piece. Bishop's Georgia Minstrels were announced to open the season at Merrimac 7th, and to appear here 8th. The Boston Juvenile Opera co. 12th, for a week, with a different opera each night. Daly's 7-20-8 is booked for 23d, and Dan Maguinnes' co. for 26th.

LOWELL.

Music Hall (Simons and Emery, lessees): The new drop-curtain was in position 1st. The subject is, "A Holiday on the Rhine," and it is one of Richards' best efforts. Rehan's comb. in 7-20-8 appeared on the above date to a full house, and made a most favorable impression. A more clever trio than Mrs. Maeder, Harry Hotto and Ernest Bartram have not appeared here this season. Georgine Flagg was a charming Flora, and I trust we will have another visit from this co. before the close of the season. Joseph Dowling and Sadie Husson in Nobody's Claim 3d to a packed house. Boston Miniature Opera co. 5th, opening in Cinderella, with change of bill nightly.

Huntington Hall (John F. Cosgrove, manager): McSorley's Inflation, 9th; The World, 17th; Dan Maguinnes, 21st, 22d.

MILFORD.

Music Hall (George G. Cook, manager): Three big political rallies recently have added $150 to receipts. Madison Square co. presented Young Mrs. Winthrop 3d to a good house, and gave great satisfaction.

LYNN.

Music Hall (Rock and Bachert, managers): Dan Maguinnes in Willie Reilly 25th to good business; co. poor and play worse. Bijou Opera co. in Virginia 26th to a large and delighted audience. J. J. Dowling 31st in Nobody's Claim to a big house. It is far above the average of that style of play. Rehan's co. in 7-20-8 to a slim house; a good co. and a refined and pleasing comedy.

Items: The article in your last issue in regard to the building of a new theatre by Messrs. Rock and Bachert is slightly incorrect, as they will not build but simply remodel Music Hall into a pretty opera house. The auditorium will be arranged in horse-shoe shape, the galleries improved, the stage enlarged and re-modelled, and four elegant proscenium boxes added. The seating capacity will also be much larger.—John Dynan, the popular basso, with Moulton and Johnson's Minstrel party, was in town to-day. He reports good business in the interior towns, and also informs me that I. W. Baird has bought out Moulton and Johnson.

HAVERHILL.

City Hall (J. P. Conner, agent): Camilla Urso Concert co. 30th to a large house. J. J. Dowling's Nobody's Claim, 2d, to a good house. Baird's Minstrels 3d to big business. Their first visit, and everybody pleased. Hanley's McSorley's Inflation, 8th.

NEW BEDFORD.

Opera House (J. C. Omey, manager): The attraction the past week has been Shook and Collier's Lights o' London co., which gave performances 1st, 2d and 3d to large business each night. The scenic effects, if anything, were finer than those produced by the co. last year; but the co. itself was not so good. That this drama has a strong hold on popular favor is evidenced by the large audiences present each night.

FALL RIVER.

Academy of Music (George Hackett, manager): Hanley's McSorley's Inflation co. 30th, was the only attraction the past week. The audience was the second largest on this season. Receipts nearly $900. J. J. Dowling's Nobody's Claim, 8th; Young Mrs. Winthrop, 9th; Boston Theatre co. in World, 10th; Schubert Club, 13th.

Opera House (Archie Holt, manager): The following co. have given a fair show to fair business the past week: Maggie Cline, Ida Bertha, Nellie Collins, Annie Hart, Mlle. Irene and Leslie Frank, and Clara Mara, Ed Kelly, Petrie and Fish. Closed until week of 12th.

Items: A jolly fellow is Mart Hanley. The only star he will manage in the future, he says, is Martin W. Hanley. He brings us next season the Mulligan Guards.—Mrs. E. Humphrey Allen, of Boston, sang at private concert in this city 2d.—Manager Bull, of Newport, felt bad when the Fall River breezes of McSorley's Inflation floated down the bay to him. It was only a large $250 difference. Cool day when we get left!—Will Bonny, Monte Cristo advance, was at his house in this city the past week.

WORCESTER.

Theatre (Charles Wilkinson, manager): Flockton and Edmund's comb. in Flying Dutchman to a bad house 3d. Frank Mayo in Streets of New York, 4th; William J. Scanlan in Friend and Foe, 10th; The World, 14th; Worcester Ideals in the Mascotte, 15th and 16th.

Mechanics' Hall: Robinson and McAllister's Minstrels to good house 30th. Emma Thursby Concert co. to poor house 31st. Most excellent concert.

FITCHBURG.

Opera House (A. Whitney, manger): Oct. 26 and 27, John T. Hinds, in Bells o' Shandon, to poor houses. Dupree and Benedict Minstrels, 29th, gave a good show to a good house.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): Madison Square Theatre co., in Young Mrs. Winthrop, is to appear 16th; Joseph Proctor and co., in Virginius, 29th Dan Maguinnes and co. Dec. 18; Bartley Campbell's White Slave co., 26th; and Gus Williams, Jan. 10, in One of the Finest, which is the complete list of booking up to date.

WALTHAM.

Music Hall (T. P. Smith, manager): M. W. Hanley's co., 1st, in McSorley's Inflation, to a well pleased audience, deserved a larger house.

NEWBURYPORT.

City Hall (George H. Stevens, agent): After two weeks of quietness we were glad to welcome, 2d, Hanley's McSorley's Inflation co. They were greeted with a good house, which would have been larger but for political excitement. Leavitt's Rentz-Santley Burlesque co., 14th; Dan Maguinnes and co., 20th.

Fraternity Hall: George Riddle opened a course of Readings, 1st. He was greeted by a large and cultured audience, but his selections were not satisfactory.

Items.—M. W Hanley is one of the most agreeable managers ever met. His orchestra, under the management of George K. Braham, was very fine, also the xylophone solo of Eddie King. Robinson's Minstrels, owing to a change in their route, failed to put in an appearance, 31st. Rehan's 7-20-8 co., who held date of Nov. 3, have (owing to the great political excitement) cancelled, and will appear later in the season.

BROCKTON.

Opera House (H. L. Bryant, manager): Shook and Collier's Lights o' London co. opened Oct. 29. Business was light on the first night, owing to rain, but the next two evenings it picked up remarkably. The acting of Messrs. Mitchell and Whitecar is worthy of special mention. Mlle.'s Pantomime co., 8th; Young Mrs. Winthrop, 12th.

Item.—Mr. Dove, the treasurer of Joseph Murphy's co., informs me that he has signed a five years' contract to manage all of Mr. Murphy's business.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. J. Whitney, manager): Hazel Kirke; Oct. 29, 30 and 31, to full houses. Margaret Mather in Romeo and Juliet, 1st. The Hunchback and As You Like It. As Miss Mather is a favorite here, she was received by large audiences. She has improved very much in her acting since last year, and deserves to be benefited by it. Lights o' London 4th, week; Howe Opera co., 11th, 12th, 13th and 14th; Ellie Ahnie 18th and 19th.

White's Grand Theatre (Foster and White, managers): Standing room was at a premium week of Oct. 29. The Devil's Auction being the attraction. Only a Miner's Daughter 8th, 9th and 10th.

Detroit Opera House (Charles A. Shaw, manager): Barnes' Specialty co. was here Oct. 29, 30 and 31, to good business. Minnie Maddern will fill the week of 4th, in A Puritan Maid. Week of 11th, Mattie Mc. Langtry will appear 13th, 14th and 15th. The Queen's Lace Handkerchief will be seen for the first time in this city 18th.

Park Theatre (James F. O'Neill, manager); Castle's Celebrities, week of Oct. 29, to good business. Dingle's Metropolitan Attractions and Righeimer's Parlor Matches Comedy co. will fill the week of 4th.

Items: The attendance at White's Grand Theatre the past week aggregated 10,431.—The new Robson Opera House, at Edmore, Mich., was opened, 21st, by Joseph Kaine in Rip Van Winkle.

ADRIAN.

Adrian Opera House (C. M. Cromwell, Jr., manager): Flora Moore's Bunch of Keys co., Oct. 29 to good business. The play gave satisfaction. The 2d act is uproariously funny. Flora Moore as Teddy was very good, but much of her work smacks of the variety stage. N. Y. Philharmonic club, 19th; Oliver Doud Byron, 27th; Tourists, 28th.

LANSING.

Buck's Opera House (M. J. Buck, manager): Bertha Welby co. gave the Hunchback, Oct. 29. Considered on the whole a very fair performance, but not entirely satisfactory. Same co. presented Oliver Twist 30th, which was much better. Business very fair.

IONIA.

Armory Hall (E. R. Smith, manager): Heap of Gold, Oct. 30, to an immense house. Leslie Gossin, Miss Vadere and A. G. Enos are worthy of special notice.

MANISTEE.

Temperance Hall, (C. D. Gardner, agent): Harry J. Myers in Our Colored Friend, gave good satisfaction to a small house, Oct. 27. Joseph H. Kaine in Rip Van Winkle, and Mrs. Partington, is booked for 6th, 9th and 10th.

ST. LOUIS.

Holcomb Opera House (F. C. Seymour, manager): Pat Rooney's New York Star co. appeared Oct. 30th to fair business; Pat, to use a proper phrase, "is queush," is immense, while his charming daughter Katie is a fine soubrette. The company as a whole gave excellent satisfaction, and should they favor us with a return visit a large house is sure to greet them.

FLINT.

Opera House (H. H. Thayer, manager): Bertha Welby appeared as Adrienne on the 5th, and on the 6th as Nancy Sykes. Good business.

Item: The auction sale of seats for the New Opera House takes place 12th; the inevitable Abbott opens the house.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): A Heap of Gold was presented Oct. 31 and Nov. 1 by Maubury and Overton's co., and scored an artistic if not a financial success. It is one of the best melodramas we have seen, but as there has been an overdose of this class of entertainment here lately, it failed to draw. The company is in every respect excellent, including such people as Henrietta Vaders, Leslie Gossin, A. G. Enos, Charles Overton and W. H. Hooker. Special mention must be made of the mounting, which was very elaborate. A so-called "Fifth Ave. Comedy Company" played Only a Miner's Daughter before small and disappointed audiences, 2d and 3d. This is one of the worst companies ever seen here, and they will do well to give Grand Rapids a wide berth in the future. Devil's Auction 9th; Bertha Welby 16th and 17th; Lights o' London, 21st, 22d, 23d, 24th; Haverly's Silver King, Dec. 3, 4, 5.

Redmond's Grand (E. P. Thayer, manager): The much-heralded Margaret Mather appeared 30th in her *pièce de resistance*, Romeo and Juliet, and it must be said that the young star made a remarkably good impression, being called before the curtain several times. To-night (3d) the Original Madison Square co. is presenting Hazel Kirke before a large audience. This is the fourth time the play has been seen here, and it seems to have lost none of its drawing power. The co. being a Madison Square, is of course excellent. Effie Ellsler is missed somewhat, but she has a very clever successor in Maude Osborne. Mr. Couldock repeats his grand performance of Dunstan, and the rest of the cast pleased all. Remenyi 12th; local concert 19th and 20th; Tourists 23d.

Smith's Opera House (W. B. Smith, manager): N. S. Wood in The Boy Detective has been the principal card during past week, and has succeeded in packing the house nightly. Mr. Wood will remain one week longer.

Items: Manager Smith, of Smith's Opera House, is having plans made for a new variety theatre, to be built sometime within the next two years.—Manager Powers has Irving booked for a date in February.—W. W. Randall, formerly correspondent for the Mirror in San Francisco, and for the last two years connected with the Madison Square Theatre attractions, was here this week, working Hazel Kirke very effectively.

PORT HURON.

City Opera House (Clay and Buckley, managers): Bertha Welby and company presented Oliver Twist Oct. 31, to a good house. Miss Welby did pretty well, but her support was nothing extra.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Margaret Mather, Oct. 29, to best paying house of the season. Hazel Kirke No. 1, 1st, fine business. Heap of Gold, 3d, good house. The Devil's Auction, 10th; Mr. and Mrs. George S. Knight, 14th; Minnie Maddern, 17th; Tourists, 20th.

Opera House (F. H. Chase, manager): Flora Moore's Bunch of Keys, Oct. 27; good business. Pat Rooney's Star comb., 2d; excellent house.

COLDWATER.

Tibbet's Opera House (B. S. Tibbets, proprietor and manager): Bunch of Keys, Oct. 30; good business. The audience was not very enthusiastic.

MUSKEGON

Opera House (F. L. Reynolds, manager): Pat Rooney to largest house of the season, 1st. Standing room only.

Item: Remenyi Concert co., 10th.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Pat Rooney, Oct. 27; gave a good show to a packed house. Bertha Welby, as Julia, in the Hunchback, 1st, to a full house.

Item: Bertha Welby was enthusiastically received in her impersonation of Julia; the company is a good one and will always draw full houses in East Saginaw. They appeared, 4th, in Oliver Twist at the Germania Hall in this city under management of Mr. Clay.

ANN ARBOR.

Grand Opera House (A. J. Sawyer, manager): Oct. 29, Harry Williams' Manchester-Jennings Specialty co., to good house. Some of the features of the entertainment were very good, and of a high order; on the whole a well selected bit of specialties. Hess Opera co. 10th. According to past experience, this company may expect a very full house.

Items: Comedies or dramas of a high order, or good opera companies, always do very well in this University city. I understand from local manager that dates are well filled, excepting for the end of the season. The one-a-week system would work well in Ann Arbor.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Edwin Clifford Dramatic co. in Galley Slave, Oct. 27, 28, drew fair houses and was well liked. Esmeralda, 29th, to good business. Our theatre-goers enjoyed a rich treat. One of the best companies that visits our city. W. J. Ferguson, in A Friendly Tip, gave a fair entertainment, 31st, but not well patronized.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Tourists, Oct. 30, 31, drew good houses. The performances took well, yet were not as satisfactory as those given by the co. last season. Salsbury's Troubadours, 1st, 2d, 3d and matinee, drew fine houses. Audiences well pleased with the performance of Greenroom Fun and My Chum. Nellie McHenry and Nate Salsbury were greatly applauded, and all the parts were well sustained by the co. St. Paul Ideals in minstrel performance 9th and 10th.

Wood's Opera House (Col. J. H. Wood, manager): Attraction, week 29th, Ida Siddons' Female Mastodons, packed the house, doing a fine business throughout the week. A good olio was presented by the Cerry Sisters, C. H. Duncan, Billy Arnold, Silvo, Harry Constantine and Harry Lansing. Ida Siddons is a graceful dancer and met with great applause.

Conley's Theatre (E. P. Hilton, manager): Business fair. A good bill by new arrivals—Ada Elliott, Kitty Morris, Arthur O'Brien and Bob and Maggie Thies.

MINNEAPOLIS.

Grand Opera House (J. T. Conklin, manager): W. J. Ferguson appeared Oct. 25, 26 and 27, in A Friendly Tip, to fair business; but if he should visit this city again he would be wise to hire at least a better play and a stronger co., for both are very weak. Flora Moore-Aldmer, 29th, in Etiquette, to play discontinued by herself); Ingomar, 30th; Rosedale, 1st and 2d matinee; Prince as manager, Small houses. Her support is very poor. The Tourists 3d, 4 opened 1st; for three nights and 2 matinees, to good houses. The co. is hardly as strong as when last seen here.

Pence Opera House (Colonel J. H. Wood, manager): Mr. and Mrs. Joe Allen, Senator Charles L. Hunter and Gertie Lee appear in the olio, and the comb. co. present The Half-a-mile Robbery this week. The drama was written by J. S. Martin, of this city, and has plenty of "blood and thunder," as the name would indicate. Jesse James comb. week of 9th. The Ida Siddons party played to over $4,000 last week, and that with prices 25 and 50 cents.

Items: J. W. Pence, owner of Pence Opera House, has returned to the city after several weeks' absence in the East.—William Lloyd, who played juvenile business when Fred. Bryton was doing the lead at the Pence, has joined the Ferguson party.—Hazel Slade, of this city, has joined the "Hallidays" organization. The young lady has a rich contralto voice, and has been a pupil of Genevieve F. Hall for some time.

MISSOURI.

SPRINGFIELD.

Mansfield's Opera House (C. E. Dobbs, manager): Dr. and Emma Lambs had dates for Oct. 29 and 30. They published the press notices from leading New York papers, but managed only to draw about fifty people on the first night. The performance was so poor that Manager Dobbs banished the "paper," and refused to open the house the second night. The Baxter co. consisted of a comb. and Miss Lambs confining more than a service. All Wynne, 6th. Haverly's Minstrels played to a packed house, 29th.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Harry Webber's Rip and Tuck co. played to a fair house Oct. 27. The co. was very good. T. H. Stewart's Jesse James comb. (J. H. Wallick as the bandit king) played to a large audience, 28th; Josephine Reilly, 30th; Haverly's Minstrels, 13th.

SEDALIA.

All Wynne's Fabio and the Jesse James co. have not redeemed their dates here. The former was booked for Oct. 29 and the latter for Nov. 8. Neither has thought it necessary to explain to Manager Lyon. These and other extraordinary acting in a like manner will have no attention paid to future applications for time unless accompanied by a deposit. Haverly's Minstrels, 20th.

Item: Fay Templeton opens Wood's new Opera House, 20th, 21st, 22d.

NEVADA.

Moore's Opera House (Harry C. Moore, manager): John Dillon appeared to a good house Oct. 27. Haverly's No. 2 Minstrels played to a crowded house 29th. Simon Mobler Lambs, "M. D. Tragedian," will appear 13th.

LOUISIANA.

Burnett Opera House (Ed. A. Glenn and Co., managers): Harry Webber's Comedy co., in Pike and Fred, opened this house Oct. 29, to a large audience, giving poor satisfaction. Harry Webber is the whole show; support very poor. The opening night deserved a better attraction. The Bandit King co., 31st, to a large house composed of men and happy play will result. Collier's Lights o' London, 21st, 22d.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Rice's Surprise Party, 31st, to a large house. Never has a better pleased audience left the Opera House than on this occasion. Each performer tried to outdo the others in pleasing the audience. Manley and Castleton were the biggest favorites. Charlotte Thompson, in New Jane Eyre, 3d, to a fair house and general satisfaction. Her support somewhat better than last season.

Grand Central Theatre (John Winter, proprietor): Business not quite as large as previous week. Announced: Marrone and Gardiner, Florence Mansfield, Lawrence and Valentine.

JERSEY CITY.

Academy of Music (Harry M. Hyams, acting manager): Lillian Cleves, in A Princess of Paris, played to large houses, 29th, 30th, 31st. She was repeatedly recalled and presented with several handsome floral pieces. Her wardrobe was of great richness and variety. Edwin Thorne and co. in The Black Flag opened, 9th, for a three-night engagement, to no crowding room. Nat Goodwin's withdrawal from this comb. has not lost it any of its excellence, his place being admirably filled by Russell Bassett. Mlle.'s Pantomime co. 6th, 7th, 10th.

NEW YORK.

ROCHESTER.

Grand Opera House (P. H. Lehman, manager): The Boston Ideals did a splendid business Oct. 31 and Nov. 1, presenting The Mascotte, Fatinitza (entire) and Marriage of Figaro with their usual excellence. Minnie Maddern appeared in The Puritan Maid to fine audiences, 2d and 3d. As this play was written expressly to fit this charming little lady, we fully expected to see her at her best; but we must admit that we were somewhat disappointed—not with the work of Miss Maddern, for she did splendidly with the character of Madge, and gave evidence of latent ability. She exhibits unexpected pathos, and at times ranges up among many of our well-known actresses who have made this their study. But the piece does not allow Miss Maddern the necessary field to exercise her skill as an artist. The play is well written, the dialogue is very pleasing, and we doubt not that it will become popular. The co., headed by George Thornton, is a good one. Hidden Hand, 7th and 8th; The Queen's Lace Handkerchief, 10th.

Corinthian Academy of Music (Arthur Lounsbrey). Closed the entire past week. Haverly's Silver King, 5th, week; Runaway Pair, 12th, week.

Items: Professor Worth's museum, which has been upon exhibition at the old Falls Field Theatre for several months past, is to be removed to Chicago this week, the scheme having proved a failure in this city. This bears out my assertion, made in THE MIRROR at the time of its location here. When W. C. Coup and Professor Worth, at no little expense, fitted up this place for a permanent house, I stated that it would not prove a success, owing to its being too far from the business centre. The seats have been removed, and the house is now used as a roller-skating rink.—Last week we stated that Joseph Cheney was doing big work for his Silver King co. In fact, he has crowded Jumbo Davis with his wall paper, and beats him with his window attractions.

TROY.

Griswold Opera House (S. M. Hickey, manager): Never have there been more delighted and thoroughly pleased audiences than those which have crowded this house for six nights the past week. With such excellent acting and beautiful scenery, The Silver King will be long remembered in this city. Where all were so good, it would be unfair to discriminate; but we cannot help mentioning little Blanche Newcomb, who did so nicely as to gain frequent applause. Annie Pixley in Zeke and M'liss, 6th, 7th and 8th. Almee Opera co., in La Mascotte, with sixty-three performers, is announced for one night only, 10th.

Rand's Opera House (Gardiner Rand, manager): This house, which has been closed past week, commences one night, 10th. The Rentz-Santley novelty and burlesque co., with its sixteen lovely females, will find all of the front seats filled by gents who will never be challenged as to their age on election day.

Grand Central Theatre (P. Carley, manager): Business good. Sheehan and Coyne's Gregory's Reception comb. will be the chief attraction for this week. Elwood, Hawkins and Collins, Lizzie Wilmott, John and James Russell, Lizzie Mulvey, Emerson and West and Tillie Russell will entertain as well as usual.

Item: Naomi Davenport will shortly begin a tour of this country under the management of H. C. Warren, of this city.

ALBANY

Leland Opera House (Mrs. Charles E. Leland, manageress): On Oct. 29, 30, 31, Atkinson's Jollities in the Electric Spark played to rather light business, and deservedly so, for the company was nothing to boast of in point of merit. House closed for rest of the week, and will remain so for first half of current week, after which Roland Reed, in Cheek, will fill out the week.

Music Hall (Mrs. Charles E. Leland, manageress): The Thursby Concert co. appeared, 1st, before a fair-sized house. The singing of Miss Thursby was very much appreciated, but the feature of the evening was the pianist, the Chevalier Antonio de Kontski. His playing was a revelation, and in execution and exquisite touch he undoubtedly ranks with Rubinstein and Von Bulow. Of the tenor of the co., Russell Glover, not anything in praise can be justly said, and much in condemnation might be truthfully written. Announced, John B. Gough, 6th.

Levantine's Theatre (V. F. Levantine, manager): The Trinity co. gave a fair entertainment during the week end ing 3d, and drew a fair share of patronage. For the present week the usual olio and Kelly and Ryan are announced.

BUFFALO.

Academy of Music (Meech Brothers, managers): Effie Ellsler's latest piece, Courage, did not prove much of a go. The four nights' engagement last week only drew medium audiences. The Boston Ideals, three performances, Friday and Saturday, gave, as usual, full satisfaction. Splendid houses. Kennet began a week's engagement, 5th, in his new piece, Fritz, the Bohemian.

Wahle's Opera House (Emil Wahle, manager): Our Summer Boarders, 29th, 30th and 31st, played a very fair engagement. Charles Frew and Frank Bush received the lion's share of the applause. Mahn, by Lester Wallack's co., booked by Gustavus Levick, is the attraction the current week.

[CONTINUED ON SUCCEEDING PAGE.]

NEW YORK MIRROR

Devoted to the Drama, Music and Society.

The Representative Theatrical Manager and Dramatic Population of America.

Published every Thursday at No. 12 Union Square, by the Mirror Publishing Company, Proprietors.

HARRISON GREY FISKE, . . Editor

Terms.—One year ($4); Six months, $2. Advertising Rates: Ordinary notices, thirty cents per line; Professional Cards, per quarter, Theatrical advertisements must be left at the office, 12 Union Square, by Monday, Foreign advertisements and subscriptions must be sent direct to the Publication Office, 12 Union Square, New York, or to the Foreign Agencies, as follows: Trubner & Co., 57 Ludgate Hill, London, England; Brentano's, 37 Avenue de l'Opera, Paris, France; Rudolph Mosse, Berlin, Germany. Files of the Mirror to be kept on sale in the Continental News Rooms.

The Mirror is supplied to the trade by all News Companies.

Make all checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P.O.

Entered at the New York Post Office as mail matter of the second class.

NEW YORK, - - NOVEMBER 10, 1883.

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Burns, John W.
Bishop, F. W. H. (2)
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Bonner, Jos.
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Barker, Will
Bonner, Sidney
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Brown, Edwin
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Bellis, J. H.
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Gerald, Miss Florence
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Hopkins, Dan'l
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Howard, Mr.
Henderson, Mr.
Healy, Mrs. J. R.
Hope, Will H.
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Kelsey, J. M. (2)
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Kendall, H. A.
Kellogg, Florence D.
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Mahoney, Jos. T.
Mathews, Miss G. (2)
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Morris, J. A.
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Ogden, J. E.
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Wiles, Rodney S.
Young, Mary
Yeamans, Mrs.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

☞ *As two holidays occur in the week beginning Nov. 26, correspondents will please mail their letters twenty-four hours earlier than usual for the issue of that week.*

Science and the Stage.

The immortal comment of Colley Cibber on the brief life of the actor's fame seems likely to be superseded by the new methods of the actors of the present day. The grace, the charm, the glamour which fascinated the old chronicler in the acting of Booth, Betterton and their comrades, has mostly passed away, and for these we have substituted pure mechanical effects, achieved so monotonously and precisely that they might be tabulated and numbered as are the joints and sections of the mannikin in the doctor's museum.

From the late studies of the anatomy and physique of a leading actor by the dramatic critics of New York, we are inclined to believe that science is advancing rapidly in the direction of the stage. We are beginning to have the clothed skeleton of art unveiled and to be treated to an exhibit of the nude figure, so to speak, in the very spirit of exact physiology.

This seems to promise that the time may not be far distant when automatons will be constructed with such happy and apt arrangements as to convey to posterity the very action and movements of the most distinguished living actors of our own time.

We indulge a hope that it may go even further, and enable our successors to renew and re-echo the very voice of the departed histrion in all its idiosyncratic inflections and intonations. In this belief we are encouraged by some valuable experiments recently made in photographing the larynx and soft palate at the instant of singing. A powerful electric light was thrown down the throat, the subject then sang a note, and the actual position of the vocal chords, cords, etc., was photographed instantaneously. Think of posterity being able to view with their own eyes the [illegible] of a celebrated tragedian, the supreme effort of novel and [illegible]!

In connection with such a possible exhibition, we must protest against an abuse which is growing at one or more of our principal theatres. We refer to the habit of calling before the curtain an actor in the very crisis of a situation and petting him with flowers. With his jaws in a fearful state of suspense, can we conceive that by some rash enthusiast he might be made to swallow a floral bouquet of such astounding size as to close the larynx opening entirely, and bring the performance all at once to a dead close. It would certainly prove a most affecting climax; but we cannot dwell upon it, especially when we think of the possible condition of the pedal extremities of the actor in the terrific effort to gorge the bouquet. We must leave the subject—it is too much for us.

The Speculators' Waterloo.

It is an open secret that the speculators who grabbed seats for the Irving season at the Star in large numbers are losing heavily on their investment. This result of their greed was foreseen and predicted by THE MIRROR.

On every evening since the opening there have been many vacant seats staring Irving in the face. Yet nearly all of them were taken from the box-office and paid for. Neither Irving nor his manager therefore lose money by the array of empty chairs. The speculators have to bear it all. Nobody has as yet been heard to express poignant grief for their losses or to exhibit sympathy for their sore distress. The public have evidently taken advantage of the present favorable opportunity to administer a salutary lesson to the rapacious curbstone sharks. It has resolved to check their trade by striking a blow at the only vulnerable point—their pocket.

Any one who wishes to observe the complete success of this strategy should approach the entrance of the Star just after the performance has begun, and watch the speculators' desperate and ineffectual endeavors to unload their heavy burdens of three-dollar tickets for any amount from one dollar down to twenty-five cents apiece. So strong has the feeling against the speculative evil grown that the majority of the patrons who cannot get seats at the box-office in the regular manner and at the regular price, refuse to purchase from the sidewalk dealers, even at the ridiculously low rate of a quarter of a dollar.

All good play-goers will rejoice that the speculators have met their Waterloo at last.

A Word in Advance.

Preparations for the publication of our Annual Christmas Number are now being made. We propose to make it in every respect equal to its predecessors, and it shall be our aim, if possible, in some features to surpass any previous holiday issue.

It is now somewhat premature to set forth in detail the attractions of the forthcoming number, and we shall therefore reserve that for a future time. But we desire to call the attention of readers and advertisers to the matter, so that they may have ample time to prepare their orders. As in previous publications of this kind, we shall attend to them in the order that they are received.

A Change Needed.

The manner in which most rehearsals are conducted now-a-days is shamefully lax and ineffective. The attention to the smallest details which formerly was observed has given place to a carelessness that is undoubtedly bad in its results. We watched a rehearsal at a leading stock theatre the other day, and we were astounded at the slip-shod, miserable way in which the actors ambled through their parts. Although the night fixed for the production of the play was near at hand, the people cast for the various characters, without an exception, hastened over their lines at breakneck speed, speaking none of the words distinctly except the cues, and giving no possible clue to the business with which they meant to dress their parts on the evening of the performance. Some of the people were exceedingly imperfect and had to be prompted from the book. When this was necessary the prompter had to be summoned from the back of the stage, where he was skylarking with a scene-painter. The entire rehearsal was chaotic, and we left the theatre puzzled to know what the players had been doing and whether the loose discipline that prevailed was supposed to bring about a decent performance of the play. We afterwards witnessed the first night, and to us, as to the majority of the audience, it was merely a rough preliminary exhibition that might lead ultimately to a smooth and satisfactory representation.

Not only is the slovenly style in which rehearsals usually take place dangerous to the management and unfair to the first-night gathering, but pernicious in its effect upon the actor. It is impossible for him to continue to slight his obvious duty in this respect without falling into bad habits, destroying his artistic sensibility and giving to all his work a coating of the most annoying indifference. One reason why the efforts of German and French artists are invariably gratifying is because they take the same pains to act at rehearsal that they do when the house is filled with play-goers. Before the curtain rises they know exactly what they are going to do, and so does the manager—which is seldom the case on our stage, where the manager, who may have thousands of dollars risked on a production, can form no accurate estimate of how the actors will acquit themselves, but must rely on their somewhat doubtful assertion that they will be "all right when night comes." Oftener than not they are all wrong, and the manager suffers accordingly.

This matter is one of the utmost importance. Managers have too much at stake in the production of new plays to allow the chances of success to be injured by the supineness or indifference of the members of their companies. It is time neglectful stage-management and slip-slop rehearsals should cease. Managers, actors and public would mutually benefit by a much-needed change for the better.

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Personal.

ARTHUR.—Lilford Arthur, whose portrait is printed above, is well-known as a clever business manager. In that capacity, during the three years he has been in this country, Mr. Arthur has been identified with The Colonel company, the Vokes Family, and Marie Prescott. He also is the international agent for several dramatic authors and actors. Mr. Arthur is energetic, amiable and gentlemanly. *Quod erat demonstrandum*, as we say in the classics; ergo, this paragraph.

HILL.—Barton Hill returned from the West Indies last Thursday.

ROGERS.—Katherine Rogers is playing to good business everywhere.

STUDLEY.—J. B. Studley will shortly be seen in New York as Mathias in The Bells.

SISSON.—Wesley Sisson will spend a portion of the Winter season in Southern Alabama on the Gulf.

ROBERTS.—Sir Randal Roberts succeeds Howard Paul as manager of the Wyndham Company.

MAGUINNES.—Dan Maguinnes will try a new play in New Bedford, the work of Sir Randal Roberts.

STAFFORD.—William Stafford is doing a large business on the road, surpassing any of his former seasons.

VIANESI.—Abbey's conductor, Signor Vianesi, speaks English, French, Italian, German and Portuguese at rehearsal.

DEMPSEY.—Louise Dempsey is leading lady of Rice's Surprise Party No. 2. She is making herself popular on the road.

CAMPBELL.—Violet Campbell, formerly of the Wyndham company, is in town and looking about for a desirable engagement.

BROWNE.—Edwin Browne has just returned from a trip to the South and West. He created the principal rôle in Only a Woman's Heart.

HOWARD.—Sidney Howard, who has made a hit in In the Ranks, is more satisfied now, and thinks he will try America a little longer.

INCE.—John E. Ince has cancelled his Storm Beaten engagement at the Union Square, as the part for which he was cast did not suit him.

FLORENCE.—Henry Irving says his friend W. J. Florence, has mannerisms, or, rather, Americanisms. If Irving could see Florence as Bob Brierly, he might admit that the latter can infuse character and pathos into his acting when he chooses.

BOOTH.—Some persons are mean enough to say that Agnes Booth regrets leaving Madison Square company.

MATHER.—Margaret Mather played to almost a thousand dollar house in Grand Rapids, Mich., last week.

FREEMAN.—Max Freeman has been released from his contract with the Madison Square, to go under E. E. Rice's management.

HOWARD.—Bronson Howard has promised to mail his new society comedy for the Madison Square on next New Year's Day.

READING.—On Tuesday evening Georgia Cayvan gave her annual reading in the Boston Music Hall under the Bay State course.

DYAS.—Ada Dyas has increased the public interest in Young Mrs. Winthrop on the road by her admirable performance of Mrs. Dick.

FOSBERG.—Harold Fosberg has been engaged to play the leading character part in The Pavements of Paris at the Fourteenth Street.

COLVILLE.—Sam Colville now sports a landau and pair of horses, with liveried man. Fedora has much to answer for, as well as Excelsior.

DIETZ.—Linda Dietz is doing well in England. She made another success in Young Folks' Ways (Esmeralda) at the St. James Theatre.

WALDRON.—Nelse Waldron is in great demand by all managers who are either building or altering theatres. His advice is valued and solicited.

ZIMMERMAN.—Fred. Zimmerman, of Philadelphia, was in the city yesterday. He made arrangements for producing In the Ranks at his theatre.

WALLACK.—Lester Wallack was present at Moths on Saturday evening, it being the first performance he has attended since he fell sick thirteen weeks ago.

LOVEDAY.—Henry J. Loveday, Henry Irving's stage manager, is a brother of George Loveday, stage manager to John A. Toole, of Toole's Theatre, London.

SHERIDAN.—W. E. Sheridan is rehearsing The Lyons Mail this week in Philadelphia. He opens at the Walnut next Monday night. He was in New York Monday.

GOLDEN.—A cablegram from London, received last week, states that Richard Golden has contracted to appear at the Theatre Royal, Manchester, at Christmas.

MCCULLOUGH.—John McCullough is in excellent form, and his business for the past eleven weeks, it is said, exceeds any he has ever known in a like period.

NEUENDORFF.—Ad. Neuendorff, formerly manager of the Germania Theatre, now the Star, has removed to Boston, where he is organizing a symphony orchestra.

FORSYTH.—Kate Forsyth, who was leading lady with McCullough for several seasons, is quite satisfied with her change to melodrama after her recent success in In the Ranks.

MAGINLEY.—Ben Maginley is in demand. In addition to many other offers, Manager Allison wants him to go to Australia next season, to play in the Madison Square successes.

CAREY.—Most people who saw Eleanor Carey in A Parisian Romance felt that she had talent in her, and her success as leading lady in The Silver King is therefore not surprising.

OWENS.—John E. Owens begins rehearsals for his starring tour in Cook's Corners next Thursday. He opens at Wilmington, Del., Nov. 19, under management of Slavin and Smith.

YEAMANS.—Mrs. Annie Yeamans has made a decided hit in Cordelia's Aspirations. She hits off capitully the vulgar rich among the New York Irish. Her Frinch accint must be heard to be appreciated.

BERGER.—Etta Berger, the youngest member of the Berger Family, joined the Chicago Ideal Opera company at Louisville and made a hit as Patience and Phyllis. She is pretty, piquante, and sings sweetly.

PAUL.—Howard Paul arranged to have the legend, "I'm wearily waiting for Wyndham," painted across the forehead of a mammoth stone bust which is to decorate the new Philadelphia public buildings. Thousands see the ad. daily.

TURNER.—Carrie Turner married Albert His. She was so cut up by the Boston papers that she married him and left the stage, preferring one His off the stage to many hisses on. However, there may be other Hisses in store for her.

KELLOGG.—Clara Louise cancelled her date in Rockford, Ill., last week. The people had not forgotten a snubbing they received on a former occasion, and Miss Kellogg, on arrival, saw a "beggarly array" in prospect, and discreetly withdrew.

VILLAS.—On our first page appear excellent pictures of the talented Villas, who are pronounced favorites in the West. Every member of the family is clever, and their performances meet everywhere with both pecuniary and artistic success.

FREW.—There are very few actors among the many now on the road who have received such universal praise as Charles Frew, of the Summer Boarders company. Not a dissenting voice is raised as to his character creation of the New York Alderman.

FERNANDEZ.—Little Bijou Fernandez has cancelled her engagement with the Silver King company, to enable her to remain in New York under contract with Sarony, from whom she receives a large salary for exclusive sittings. She is the subject for Sarony's Academy picture. About 1,500 copies of her photograph in different poses have already been sold.

Casino Matters.

"People thought we were coming too far up town," said Ed. Aronson yesterday and Mr. Mann said, "when we named the Casino; but, judging by the business we are doing, we did not come too soon. Why, almost every corner is being built on, and the Earles are erecting a large hotel corner of Thirty-eighth street. Directly opposite, the Metropolitan Cab Company intend to have their headquarters, and in about three months our grand restaurant and cafe, on the style of the Criterion and Gaiety in London, will be completed. Having eighteen boxes to our theatre, it is the most popular place for theatre parties, and our Sunday concerts are becoming a society institution. Next Sunday Paul and Gerster each will have a box, and we expect a gala night. In addition to the regular orchestra, we have engaged a full military band, which will play during the intervals in the ballet gallery. The soloists will be Pappenheim, Pastel, Josephine Vestu, Colonel Vallett and Gellani. Madame Schiller will be the pianiste, and Madame Sanzino the harpiste. The Beggar Student gives promise of a long run, and Fred Leslie has made a big hit with his new song, 'Sponge It Out.' It was written by himself, and last night he received five encores. The company here at present is the Casino stock company, the other, with Prince Methusalem, is now on tour. We are organizing another Beggar Student company, which goes to Philadelphia at once, and plays at Haverly's for the entire season.

"Our Summer season opens in May, and we intend erecting a fountain in centre of the roof garden. During next Winter the roof will be enclosed in glass.

Miss Ellsler's Future.

"Miss Ellsler's season closes on Saturday night next, so far as we are concerned," Joseph Brooks informed a MIRROR man. "I believe she has been engaged by the Union Square management to play in Storm Beaten. We do not intend continuing to play Courage.

"Hess takes the Merry Duchess out immediately for the season, and Romany Rye company No. 3 is being formed. It will be placed upon the road in about a month."

Mr. Frank Weston, husband of Miss Ellsler, seen by a MIRROR reporter, said he did not care to say anything about Brooks and Dickson or the Union Square engagement. He said that lawyers had advised keeping silent. He admitted that Messrs. Shook and Collier had made Miss Ellsler an offer to play in Storm Beaten, but he declined to say whether it had been accepted, rejected, or was still under consideration.

Death of Welsh Edwards.

Welsh Edwards died on Tuesday. He will be buried at one o'clock to-day from the Little Church 'Round the Corner. A meeting of Elks has been called for half-past eleven, and the members who can be present will attend the funeral.

Mr. Edwards was the Exalted Ruler of the Elks. He never made a great reputation as an actor, although he had been in the profession from his earliest years. He always, however, was conscientious and careful, and stood high in the estimation of his professional brethren for honor, integrity and generosity.

For some years he was with Augustin Daly at the theatre on Broadway, and afterward was stage manager for Harrigan and Hart at their old theatre. Mr. Edwards was about 57 years of age, and his death is regretted by hosts of friends. His demise is said to have been due to Bright's Disease, which seems to be alarmingly prevalent just at present.

Anna Dickinson's Tour.

Percy Hunting said to a MIRROR man a few days ago: "I have only just come back to town, and am surprised that Jason Wentworth should have made any statements regarding Miss Dickinson's affairs. It were better for him to remain silent, as it was entirely to his neglect that the combination broke down. It is false that he lost $3,500 by the venture. It was only after great pressure that he advanced $250. He got very poor dates and wretched terms, as is evidenced in one instance. In a certain town he agreed to seventy per cent., and on arriving there, after he had deserted the company, the manager refused to give more than fifty per cent. But I induced him to keep his contract. Miss Dickinson is continuing her tour, and no doubt will recover herself, as she made a big success with Anne Boleyn. "I think if any sympathy is due, it is to me; I had to act as manager, attend to general business, and to play my parts also. I was left without salary, after having expended all I had, and running into debt, in the endeavor to command success."

Correcting Some Mistakes.

Mr. Doane, manager of Helene Jennings, called at THE MIRROR office yesterday to correct certain misstatements that were made about the play, An American Marriage, in a dramatic paper.

"The piece," said Mr. Doane, "as you will see by this contract, was sold to us on royalty by Mrs. Celia Logan. The low rate of royalty mentioned ($40 a week until December and $50 thereafter) was fixed because we assumed a certain litigation with Miss Sadie Cole and agreed to see it through. That has since been settled, and Mrs. Logan, having received better offers for the play from other managers, probably regrets letting us have it at the before-mentioned price.

"The statement that Miss Lewis has got the play would seem to indicate that Miss Lewis would act the leading part, which is not true. Miss Lewis, through her husband, Mr. Martin, holds the right to the piece, but she will only act a minor character. Miss Jennings will be the star. Mr. Martin cannot exactly be called the backer, as he is the husband of the lady in whom the rights to An American Marriage are vested. The misstatements may do us some injury with out-of-town managers, so I shall be obliged if you will print my denial of them."

The Usher.

Ivy Usherday
Shall like one sent *The Author still does, sweet.*
—Lord's Lonely Love.

I would respectfully suggest to F. F. Mackay, superintendent at the Standard, that the cyclists in Yorkshire no longer wear smock-frocks. If they did, they would not sport them at a wedding as they do in the Ranks. When English peasants did wear smocks they always had suits to don for holiday purposes.

* * *

I would also advise in regard to this play that the proof of fathership offered by Belton to Hal be made a little stronger. No man in his senses would acknowledge filial relationship to a dirty tramp on his bare assertion, backed merely by a letter. If we are to admit Ned as a type of manly character, the dramatist must first endow him with ordinary forethought and prudence.

* * *

I am glad to note that Irving allows no flowers to be sent over the footlights to himself or his company during a performance. The custom is no longer significant of anything in particular except the vanity of the recipient. When ladies who carried bouquets to the theatre formerly, according to a fashion then in vogue, it meant something if an actor moved spectators to cast flowers at his feet. The premeditation that now governs the floral business renders it absurd. In most cases it matters not whether the performer acquits himself or herself well or ill, great baskets and designs are handed up by ushers and orchestra-leaders. Very often the gifts have been paid for by the receiver thereof, or by the manager. As flowers at present figure in the theatre they are offensive to good taste. If the practice were entirely given over for a while, it would not be missed.

* * *

I understand that THE MIRROR'S Irving criticism last week aroused the British ire of the Irving company. One member—who holds a prominent position in the organization—was heard to remark to a select circle of English admirers that he would "like to choke the blooming life out of the fellah who wrote that notice of the Guv'nor. It was awfully unjust, ye knaw." The writer is at THE MIRROR office during the greater part of every day. He says this isn't the first time he has been (verbally) assassinated for telling the gospel truth.

* * *

So many senseless questions are asked of a newspaper which publishes answers to correspondents that THE MIRROR has refrained from defrauding its readers of valuable space by running such a department. When addresses and stamps are enclosed with queries sufficiently serious to merit replies, they will be sent by mail. The noble army of "Constant Readers" and "Subscribers" who constantly disregard these essentials, and who expect to see their communications responded to in print, may as well save the trouble.

* * *

Bartley Campbell writes me from Paris, under date of the 17th ult., that he had just returned from a brief tour of Italy, and that preparations for the production of My Partner in Vienna were afoot.

* * *

Austin Brereton has arranged with the Scribners for the publication of his excellent "Life of Irving" in this country. It will be issued in about a fortnight. On Saturday Mr. Brereton went to Niagara Falls and returned Monday. He is to sail for England to-day on the *Celtic*.

* * *

I have it on excellent authority that there has been no quarrel between Maude Harrison and Minnie Conway, and that the casting of the former for a leading part in Storm-Beaten had nothing whatever to do with the resignation of the latter. Now that Miss Conway has left the Union Square company it is said on all sides that the lady never could have fulfilled the position for which she was engaged, either to the satisfaction of herself, her management or the public.

* * *

I regret to see that the custom of wining the critics on first-nights is again coming into fashion. Champagne and other things were provided by the management on Irving's first night. Forty-eight bottles of fizz were sent over to the Star from the Union Square Hotel, but the newspaper men got outside of only twelve quarts. However, that was one bottle apiece for the morning and evening paper representatives; and it proved enough, I should judge, by their criticisms, to completely bring the majority of them.

* * *

Now, what good reason can be advanced in favor of filling up the grave and reverend critics on first-nights? Does the manager expect the wine to prevent him their favor, or to reduce them to such a happy condition of mind that they are incapable of telling unpleasant truths about the performance? Or does he want them to Dry Monopole simply from disinterested personal kindness, delighted to get rid of some of his money by being hospitable without any hope of return? And the critics: do they accept the drinkables as the bounty of a friend or as an interested party's bid for their favor? Do they belive they are more competent to write understandingly of plays and actors when their brains are inflamed and muddled with vinous distillations? These questions are puzzles, and if they cannot be satisfactorily answered the demoralizing custom I complain of should be done away with.

* * *

There are many features about Irving's superb stage management which our folks might take pattern by with profit. One of these is his perfect arrangement of the lights. When a night-scene is called for in one of his pieces, the stage is sufficiently darkened to secure the proper illusion. How often on our stage do we see nocturnal pictures represented with all the brilliance of mid-day; and how very common it is to observe the blackness of night approaching with the rapidity of a solar eclipse. The strict conformance to reality which is the principal virtue of Irving's stage arrangements should be instrumental in bringing home to our own stage directors how much they have to learn in some respects.

* * *

Mary Anderson has at last met the Prince of Wales, and under circumstances to which neither she nor anybody else could object. It was after a recent performance of Ingomar at the Lyceum. The Prince sent for her; she came to his box, received his congratulations and those of the Princess, his wife, who supplemented her kind words by the gift of the bouquet she carried. If Miss Anderson did, as was reported some weeks ago, decline to meet the heir to the British throne alone, she acted very wisely. It had been better for Miss Chamberlain and a few other American girls we might mention had they done the same thing. So peculiar is the Prince's reputation that no young woman who wishes to avoid the harsh breath of slander should consent to make his acquaintance unless Mrs. Albert Edward is on hand.

* * *

In an swer to my inquiry last week as to the whereabouts of Marie Gordon, a Springfield correspondent writes that she has retired from the stage, married a wealthy London merchant, and now resides in South Kensington.

* * *

Not long ago McAdow's Bunch of Keys company appeared in Peoria. Previous to their arrival the *Freeman* of that town published a vile article about McAdow's wife, Flora Moore, who heads the party. The angry husband repaired to the *Freeman* office. When he reached the place he compelled the proprietor of the paper to sign a retraction of the offensive article and an admission that it was written in pure malice and to gratify personal ends. Armed with this document, McAdow went before the Grand Jury of Peoria County and secured an indictment against the newspaper man for criminal libel. The latter gave bail. This was rubbing it in a little too much. In signing a humiliating retraction the proprietor did all that lay in his power to make amends (except taking a cowhiding with complacency), and it was going a trifle beyond the limits of ordinary procedure in such matters to follow up the demand and acceptance of an explanation with a criminal prosecution. That was exacting two pounds of flesh, instead of one.

* * *

Elsie Devere resigned from the Fun on the Bristol company, Saturday night. On the 20th she sails for England to take part in a Christmas pantomime production in Liverpool. When asked yesterday why she left the Bristol party she replied: "I could not suusist on Rice—it's a very weak diet."

* * *

The extract from Marie Prescott's testimony in the suit brought against her by a member of her Vera company, which is printed elsewhere, amusingly illustrates the remarkable tact and shrewdness that some women possess to an extraordinary degree. Miss Prescott was being questioned by Lotto's lawyer; her answers were framed to evade certain admissions. She wished to be truthful, and at the same time conserve her own interests. Her plea for discharging Lotto was incompetency; THE MIRROR had given him a favorable notice for his acting in Vera. This was introduced by Lotto to disprove the charge of incompetency. Miss Prescott's purpose was to impugn the accuracy of our critic, as far as she could, by evasive replies. Her remarks, "There is no standard in dramatic criticism," and she would enjoy reading a MIRROR criticism, "if it were favorable," are simply delicious. Such artless innocence is rarely found on the witness-stand. The court, however, was not completely captured, for Lotto was awarded his claim, and Miss Prescott ordered to pay over the amount due him.

The Bijou.

"I send a company to Philadelphia next week," said E. E. Rice yesterday, "pushing the opening of the New Bijou, and they will play Cinderella Sobout at the Arch Street Opera House. The company playing there come to the Fifth Avenue in Lieutenant Helmer for about two weeks. Daniel Frohman has courteously released Max Freeman from his contract as a favor to Messrs. Miles and Barton and myself. He will have charge of the stage at the New Bijou. Sidney Rosenfeld is my librettist for the season. I have also arranged with Manager Hannaga, of the Boston Bijou, to reproduce Lalumbe when the co. returns to Boston, before The Beggar Student is put on. All the original mounting, scenery and costumes will be used. I am uncertain about Amberg's rights to The Beggar Student, although I have purchased the Philadelphia rights to it. Rosenfeld is busy on the libretto, which I contracted with Amberg to use. We expect to open the Bijou by the 25th or 27th.

Manager and Leading Man.

Various reports are current regarding John Stetson and his Fifth Avenue company. Several rumors state that he and Mr. Coghlan do not agree, and a reporter of THE MIRROR learned that a scene had actually occurred on the stage last week between them, during which Mr. Stetson begged his leading man to name some play which *might* possibly run for a little time. Others say that Charles Coghlan does not exert himself in any way, and occasionally does no more than walk through his part.

Fair Idiots.

Society imposes certain restrictions upon its members which cannot be violated without unpleasant effect. This is particularly the case in public places, where improprieties of conduct are likely to be observed and commented upon.

Monday night, at the Star Theatre, two young women attracted the attention of the entire house to the box in which they were sitting. In the first place, the loudness of their attire was instrumental in attracting notice. Both wore dresses as brief above as a ballet girl's is scant below. Unless a *lorgnette* were called into play the observer at first glance could see nothing much except a confused and somewhat dazzling exhibition of bare arms, necks, backs and bosoms. The garments were decidedly vulgar and out of place in a theatre. But this was as nothing when compared to the behavior of the wearers, both of whom were quite pretty.

Between the acts they sprawled over the railing of the box and tossed bits of paper and the petals of flowers from their corsage bouquets upon the heads of strangers beneath. They giggled and ogled to such an extent that the gentlemen who were with them discreetly withdrew to the back of the box, where they could not be seen. The conduct of the women was so remarkable that the eyes of nearly everyone in the house was fastened upon them.

In the fourth act of Louis XI. there is a scene where Demours speaks daggers to the perfidious King, who crouches on the floor a pitiable object of fear. When this point of the play had been reached one of the women leaned out of the box and hurled a bunch of flowers at the feet of Mr. Terriss, who was playing the Duke. The effect of such a demonstration at a dramatic climax in the play may better be imagined than described. Of course Mr. Terriss paid no attention to the flowers thus unceremoniously thrust upon him, and they remained where they fell on the stage until the curtain fell, when they were removed by a supernumerary.

The Stranglers.

The management of the New Park Theatre have postponed the production of The Stranglers of Paris until Saturday night. By that time the scenic and mechanical effects will be in complete working order. The present postponement is a temporary financial loss, as the sale has been very large.

Physicians Pleased.

"I fear that Fedora will be withdrawn, as we cannot make arrangements to cancel the provincial dates," said Marc Klaw to a MIRROR reporter. "Last Saturday matinee and evening brought in nearly $2,500, and seats are sold right up to the last performance advertised. Several prominent physicians of the city have paid visits to the theatre, and have written letters to Miss Davenport commending her impersonation as most artistic, so far as the death by poisoning goes. They state that it is most natural, the gradual muscular reduction and suppression of the breath being very realistic.

"Should we be unable to arrange for an extension of time at this theatre, we go to Brooklyn, thence to Philadelphia and the South. Mr. Price has not yet considered his California dates, but our season will certainly run into next May. Out-of-town managers have heard so much about the success of Fedora that they are not inclined to let us out easily."

After the above interview had taken place, Mr. Klaw called at THE MIRROR office, and said: "Mr. Price went to Philadelphia on Tuesday, and this morning arranged with Messrs. Fleischmann and Hall, mangers of the Walnut Street Theatre, to release Miss Davenport from fulfilling her Fedora date in that city. Colonel Sinn, of Brooklyn, and Mr. Fort, of Baltimore, have extended similar courtesies, which will enable Miss Davenport to continue playing at the Fourteenth Street Theatre. If we can extend the run still more we will do so."

To Star in A Parisian Romance.

Richard Mansfield will shortly take the road, with consent of the Madison Square, under the management of Robertson of St. Louis. He will play Baron Chevrial in the Parisian Romance only. During the tour of the Union Square company he made another success as the Tenor in French Flats, having rather elaborated the character, and making up like Victor Capoul. A good company will support him, and rights to the free-assault piece have been secured from the Union Square management.

Two New Plays.

Professors Hennequin and Laughey, of the Michigan State University, are the authors of a new comedy-drama; the title of which will probably be A Social Bungle. This play was considered by New York managers, and was finally sold to C. B. Gardiner, who has contracted to produce the same next season. The character of the play is that of a strong comedy-drama, based on American and European high life. It will be acted for the first time in November by the company now playing Only a Farmer's Daughter.

Professor Hennequin has also written a comedy, in three acts, called Cupid; or, The Art of Love-making. This play is now under consideration by three managers of New York. Both of these plays are said by dramatic critics to be of a high standard, being written by men of literary attainments, engaged in the teaching of European and American literature in one of the foremost universities of this country.

The Pavements of Paris.

"We are nearly ready with The Pavements of Paris," Samuel Colville said, yesterday, "and most of the mechanical properties and scenic effects are prepared. Six scenic artists, including Mr. Hoyt and his brother, are busily engaged upon their work. The cast to a certain extent is already filled, and I promise you it will be a big thing. I am holding on to Fedora like grim death, and hope that I shall be obliged to keep The Pavements of Paris back until we get more money out of the former."

Miss Prescott Misrepresented.

In reporting the proceedings in a suit brought by Fred Lotto, in Newark, N. J., against Marie Prescott, for salary alleged to be due on the Vera engagement, several daily papers said that the defendant in her testimony remarked that "there is no respectable dramatic paper in New York." The lady's husband (Mr. Perzel) called at THE MIRROR office the other day to deny that such a statement was made in the testimony of Miss Prescott, and in support of this denial he submitted the following excerpt from the proceedings in court:

Question. Do you know the dramatic papers of New York?
Answer. I do; that is, I know the names of them.
Q. All of them?
A. Yes, I think so.
Q. Do you know this one—THE NEW YORK MIRROR?
A. Yes.
Q. Is it a standard for dramatic criticism?
A. There is no standard in dramatic criticism.
Q. Well, do you regard the reports of dramatic critics in this paper as reliable?
A. Sometimes.
Q. How would you regard a dramatic criticism written carefully and at length in THE NEW YORK MIRROR?
A. If it were favorable I would enjoy reading it.

Appended to this extract was the following statement from the Judge before whom the case was tried:

LOTTO vs. PRESCOTT.—All the testimony before the Court of dramatic criticism in the above case is correctly stated in the above questions and answers as made by Mrs. Perzel at the time of the above case. No such remark as "there is no respectable dramatic paper in New York" was made.

(Signed) J. FRANK FORT,
Judge First District Court, Newark, N. J.

From this report it is evident Miss Prescott was grossly misrepresented by the daily papers above referred to.

Amberg's Operatic Ventures.

Gustav Amberg said to a MIRROR reporter the other day: "I have settled all matters that were in litigation, and am progressing very well with The Beggar Student. It has the germ of popularity and is bound to succeed in any language. I intend also to bring out the new opera, '76, by Aenglaender, with Goldmark's libretto. Madame Geistinger will play the leading female role, that of an Indian woman, and it will be the first production on any stage. It is essentially a native opera, and the scene is laid in this country, and in Revolutionary times. The mounting and scenery will be particularly good.

"I have also arranged to bring to this country a great novelty. They are a family of eight dwarfs, and style themselves the European Miniature Operatic and Comedy Company. They will appear in German opera and farce, and one English opera. They have been the rage in every country in which they traveled, and have performed before the Prince and Princess of Wales, at Sandringham, by special request. The company has been formed about three years. Their ages range from eighteen to forty. They leave Brussels on the 15th of November. In English they appear in Von Suppe's opera of Ten Ladies and No Man."

To be Withdrawn.

The play of Belmont's Bride has met with such little success that Manager John P. Smith has determined to shelve it. The company will continue acting it a week longer and will then disband. The wisdom of Mr. Smith's action must suggest itself to any one who has witnessed a performance of the piece. It shows much astuteness for a manager to realize that he has got a failure and to unload promptly without running unnecessary loss.

What Miss Prescott will do has not been determined. She may go out under the management of Lilford Arthur to play in Vera, but that is as yet undecided.

Barry and Fay's New Piece.

Speaking to a MIRROR man yesterday, M. W. Tobin, manager for Barry and Fay, said: "Will Carleton, who is travelling with Barry and Fay, is engaged upon a new play for the stars called Her Royal Nibs. It is a musical comedy, and written to suit the talents of the company. We will carry special scenery for Her Nibs and Aristocracy. We have played to large business so far, and this season we go as far West as Denver and Leadville. During our engagement at Rankin's Third Avenue the new piece will not be presented, but on our return in the Spring. This season we play over three months in about New York."

TELEGRAPHIC NEWS.

Opera Festival.

(By TELEGRAPH to THE MIRROR.)

CINCINNATI, Nov. 7.—The [illegible] Festival [illegible] Pomeroy, Adelaide Phillipps, Emma Juch, Emma Abbott, Clara Louise Kellogg, Annie Louise Cary, Campanini, Del Puente, Remmertz, Whitney, Conly, Lawler, Lennox, Rudolphsen and Lilian Eldridge participated.

At the Academy of Music, Price, Hall, Lennox, Gilbert and Thomas Keen, of the Boston Ideals, with a company including Genevieve Lewis, Mrs. Hallen, Mrs. Gilbert, Mrs. Thomas Keen, Mrs. Hall, Mr. Hallen and Mr. Gilbert, appeared in repertoire. Business was excellent.

At the Grand Opera House Mr. and Mrs. Kendal opened to a large audience. Their support was excellent.

Chambers, in his comedy of Ici, opened the week at Baldwin's to a full house. Monday, Wilbur Opera Company, with Emma Abbott and Ben Thompson, at the Columbia, opened well patronized.

Frank Sanger and wife, supported by Lina Merville, of the Bijou of Lyceum fame, were in the city all.

The Opera Festival management officially announces that the season at Music Hall, which begins Feb. 11, '79, will embrace nine weeks, with Henry Abbey's Opera Company as the attraction. The season will open with Faust.

Manager John Stetson, one of Cincinnati's most popular amusement caterers, departed for New York Sunday.

Under Ban of Town.

(By TELEGRAPH to THE MIRROR.)

BOSTON, Nov. 7.—The large audience that Wilbur's Opera House was filled Monday to see the Wilbur Opera Company, including Genevieve Lewis, Mrs. Hallen, Mrs. Gilbert, Mrs. Thomas Keen, Mr. Hallen, Mr. Gilbert and Lilian Eldridge, participated.

At the Academy of Music, Price, Hall, Lennox, which was crowded for the occasion. The support was excellent.

At the Adelphi last night Chambers, in his comedy of Ici, opened the week's stay of

PROVINCIAL.

[CORRESPONDENTS WANTED.]

[illegible] on Old a very fine business on 1st and 2d. Rice's Surprise Party, 3d, to fair business. Hazel Kirke, 4th; Rice's Surprise Party, 5th.

DAYTON.

[illegible] Hall (Harry H. Hunt, manager): Tillotson and [illegible] Dramatic co., 2d to 5th, to good business; Our Boarding School, 6th; Rice's Surprise Party, 7th.

Grand Opera House (Joseph Miller, manager): Gorton Minstrels, 2d; Hazel Kirke, 3d to 5th; Rice's Surprise Party, 6th; Lights o' London, 7th and 8th; Fennessy Sisters, 9th and 10th; Rice's Surprise Party, 11th.

Lyceum (J. H. McKinney, manager): Had a good opening 4th.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hupp, manager): Minnie Maddern gave her new play, A Fortune Hunter, Oct. 26, to a fair audience. Talent undoubtedly exists in the three of the play, and a comfortable theme is in the text, where the poor maid rolls out of pillow to be turned at the cabin in a snow-storm, the audience looked as though they were attending a funeral. Minnie Maddern and Donnelly were excellent, and the latter, as Fenton, the old donkey, was simply perfect. I do not see how Miss Maddern can ever win any degree of success in the play, for it affords her little or no scope whatever. In the last act she is compelled to assume a position unnatural and repugnant to force to sight of class that must be trying enough; but, then, genius is endowed accordingly to her ability to act and not according to any environment in doing nothing. Anyhow, I think the days of children should be allowed to rest on such a disreputable garbed in our country's history. Hal Burgess appeared in the funny and abominable character of Mrs Puffy, in Vim, to a crowded house each. The adroit advertising and unblushing effrontery of the management will always insure a crowd at out-of-right stands; but how in the name of common sense New Yorkers could go over and over to see Vim is an enigma to me. The fun was become monotonous. The city is neither "clean, pure nor wholesome," and the "patented revolving stage," about which so much blowing is done, is simply a crude application of the old treadmill principle. In this region, the very same kind of motive power used to be adopted for sawing wood for fuel in lumberettes, so that the "patented revolving stage" is, to our eyes, neither novel nor original. I suppose Mr. Burgess defends his impersonation on the ground that such women as Mrs. Puffy are really more amusing than feminine. Certainly they are too hideous for reproduction in the music world of the stage. Hazel Kirke, 9th; Hurricane, 10th, Matsoon, 13th; Wilbur Opera co., 15th.

Items: Minnie Maddern's co. was late in arriving, and "numbered" so long with their scenery that the audience felt strongly inclined to go home and come back the following night.—The Vincent Dramatic co., on their way to Cleveland, stopped over a couple of hours to visit friends in this city.—W. W. Randall, representing Hazel Kirke, is in the city.—The snow-bar at the Opera House needs greasing.—The "boy orator" had slim audiences at Music Hall.—As the Salvation Army now comes under the head of professional attractions, I will observe that their advance guard failed to secure a hall, and it is slyly hinted that our local religious managers don't approve of the Army's method of "whipping the devil around the stump."—Your correspondent has been requested to take charge of the art display of the G. A. R. next month.

BUCYRUS.

Rowe's Hall (Robert E. Deal, manager): Mattie Vickers appeared to good house Oct. 29 and 30, as Jacqueline. Miss Vickers made quite a hit in her German character sketch. Her support all through was far above the average. Nothing booked for the near future except local entertainments.

GREENVILLE.

Opera House (R. S. Frizell, manager): Robert McWade, in his new play, Franz Herschelle, was the attraction Oct. 29. He played to a fair audience, and the general verdict was that there was more mirth, fun and good acting by both star and co, than was ever seen on the stage here.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Only a Farmer's Daughter, played to poor business, Oct. 29. Very dizzy co. The largest and most critical audience of the season assembled 31st to see Ada Gray in East Lynne. We need only say that she has lost none of her grace or power. Miss Gray more than confirms the favorable impression made during former visits. On this occasion she had all the ladies in the audience in tears more than once, and a large fraction of the sterner sex at times polished the perspiration. The co. was excellent. We must not forget to mention the orchestra on this occasion. Captain A. G. Thornton's Opera House orchestra made an elegant appearance in white vests and satin ties to match. The music rendered was excellent. The orchestra serenaded Miss Gray at the hotel after the performance, and she acknowledged the compliment by raising the window and thanking the gallant band.

CHILLICOTHE.

Masonic Opera House (Klein and Wilson, managers): Fun in a Boarding School, by the Lisetta Ellani co., Oct. 31st, was the most enjoyable entertainment of the season. The star and her co. at once became prime favorites with the large audience. Every character was well rendered.

Clough's Opera House (E. Kaufman, manager): Hi Henry's Minstrels, 3d, to a good house. The co. gave satisfaction.

Items: Edna Marlowe, of the Ellani co., was a former resident of this city.—Harry W. Seaman and A. Valla were in town last week looking after the interest of George H. Adams' co.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): The Lights o' London have done an excellent week's business, the houses ranging from good on the first two nights to packed the latter part of the week. The business was one of the biggest ever known here. The present co. is somewhat inferior to the original; still it contains some excellent talent. This is the second engagement of the Lights, and Manager Collier expressed himself as thoroughly satisfied with the business done. He has an excellent opinion of Toledo as a show town.

CADIZ.

New Opera House (Jesse L. Conwell, manager): Charlie L. Howard's Millionaire's Daughter co. came 2d, to small house. Murray-Ober Comedy co. is billed for 14th, 15th and 16th.; Felix A. Vincent Dramatic co. 19th, 20th, 21st.

Items: The Cadiz Lecture Association announce Mackenzie Students in concert, Dec. 1, and John B. Gough 19th.

LIMA.

Faurot's Opera House (O. E. Latham, manager): Ada Gray came Oct. 30, in East Lynne, to good house. Her and co. gave good satisfaction. Dawson's Allied Attractions came 1st and 2d, to fair houses. This co. is undoubtedly one of the best on the road. The Villion-Mandeau Egyptic troupe, the French Troupe Davene and the Central Courthouse made great hits.

Items: We are having a season of variety now; too much of it, in fact, to have in a bunch.—G. W. Williams, formerly manager of Faurot's Opera House, but now of Chicago, is in the city.

ALLIANCE.

Opera House (F. C. Marchand, manager): The Murray-Ober Comedy co., in Unequal Match, 1st, to the largest house this season. Ada Murray as Hester Rivenhurst did well, especially so in the last act. Support fair. Dan Sullivan's Shiel-Agar, 6th; Tony Denier, 10th.

XENIA.

Opera House (J. A. Hessling, manager): Jennie Calef, supported by Waldron's Dramatic co., appeared in Little Mother, Oct. 31. The co. gave a pleasing entertainment to fair business. Tourists, 9th; Dawson Comedians, 23d.

CANTON.

Opera House (Louis Schaefer, proprietor): Fun in a Boarding School, Oct 29, to fair house. Rain prevented Chicago attractions. Princess Chuck, 12th.

PENNSYLVANIA.

PITTSBURG.

[illegible] (——, manager): This house, after being closed for five years, will be re-[illegible] Fall and Winter season, with the [illegible] composed of Frank Evans, Frank Mordaunt, Libby Hunter, and a well selected co. The audiences have been extremely select and refined, and [illegible] quite a fashionable appearance. In fact, it is now one of the coziest little theatres in the West.

Opera House (John A. Elder, manager): [illegible] which, supported by an excellent co., closed a good week's business, 3d. Edith, Mother and Mrs. Martin Antonio and Uncle Sam were given during the week. The first-named play was produced for the first time in this city and met with a deserving reception. Edith was played by Miss Libby Hunter, Mrs. Martin by Mrs. Holmes and Conor, 4th; J. K. Emmet, 5th; John McCullough, 6th.

Library Hall (Fred A. Parker, manager): The Tourist Specialty co. did a remarkably large business last week. A very good performance was given by well-known variety-specialty people. Wilbur Opera co., 5th; Hazel Kirke, 12th; Margaret Mather, 13th; Rice's Surprise Party, 19th.

Academy (H. W. Williams, manager): One of the best shows of the season was given last week, by the Howard Athenæum Comedy co., to very large and enthusiastic audiences. Katie and Roger's Country co., 5th.

Phœnix (Lee Stanford, Theatre (Stanford Fitzgerald, manager): Reopened, 2d, with the Gilmartine and Rogers variety combination, to fair business. An Indian show will be given for three or four weeks, opening 5th (Dec. 1 the regular Bell and Wilson season will open. Variety combination will be played.

Museum (P. Harris, manager): The usual large business was done last week. The Irish Giant, the German Giantess, Covington Midgets, Celestine Children, Albino, and the Royal Musical Family, in connection with the stage performances, are announced for the coming week.

EASTON.

Opera House (William M. Steitz, manager): Leavitt's Gilmartine Minstrels gave a very mediocre exhibition, Oct. 29, to a very meagre audience. 30 and 31, Bay Lady co., to one of the best houses of the season, 2d.

READING.

Academy of Music (John D. Middler, manager): Oct. 29, The Queen's Lace Handkerchief, to good business. Daly's Comedy co. to 7 and 8, 9th, to good business; performances very satisfactory. Rice's Surprise Party, 1st, to good house; music fair. M. B. Leavitt's Minstrels to fair house, 3d. Tillotson and Fell's Comedy co. 4th, 5th.

Grand Opera House (George M. Miller, manager): Oct. 29, Maloney's Raffle, fair house. H. B. Curtis played Sam'l of Posen to a large and well pleased audience, 31st. Evans, Bryant and Hoey's Meteors had a large house and gave a good show. Maloney's Raffle, 5th.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): The largest house of the season was given to the New York Opera co. in Queen's Lace Handkerchief, Oct. 29; over $300. M. B. Curtis, who was booked to present Sam'l of Posen, 31st, cancelled date. Rice's Surprise Party in Pop, was substituted, 2d, good business and a pleased audience. Skipped by the Light of the Moon was presented by the Harrison-Gourley Comedy co. 5th, to fair business. Joseph Murphy, 19th.

SHAMOKIN.

G. A. R. Opera House (J. F. Oder, manager): Evans, Bryant and Hoey's Meteors, Oct. 31, gave good show to fair house. Lillian Clevon, in Princess of Paris, 1st, to very poor house. Performances good. Maloney's Raffle, 2d, to small house. Return, 9th.

ALLENTOWN.

Academy of Music (G. C. Auchbach, manager): M. B. Curtis, as Sam'l of Posen, Oct. 30, to good house. Audience well pleased. Rice's Surprise Party, in Pop, to good business, 3d. The co. is very good and gave a performance that was enjoyed by all. Joseph Murphy, 12th; Roland Reed in Cheek, 14th.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Rice's Surprise Party in Pop, 30th, to a very large, refined and enthusiastic audience; co. splendid throughout. Paterson's New York Opera co. in Queen's Lace Handkerchief, 2d. Never did a larger audience assemble in the house at any opera. It was superb, the stage setting very fine, and the co. great. Misses Redding, Manfred and Louise Searle were good, and Messrs. C. M. Pyke, Joseph S. Greensfelder and Gustave Adolphi, as Count, Minister and Tutor, were greatly appreciated in acting and singing. In fact, the whole co. is fine, and delighted the audience beyond doubt, as attested by the frequent sounds of applause. Doing big business wherever they go.

Item: William G. Elliott, manager and proprietor of the Academy, is getting excellent troupes there this season, and the theatre-going people appreciate it.

ALTOONA.

Opera House (Marriott and Krieder, managers): Italian Convict co. played to the poorest house of the season Oct. 30. Plot mild and play tamely performed. Evans, Bryant and Hoey comb., to a packed house, 2d. Every one screaming with delight. Barry and Fay, in Irish Aristocracy, 8th; Carter's Mirror of Erin (with matinee), 10th; Oliver Doud Byron, 12th; Leavitt's Minstrels, 17th.

JOHNSTOWN.

Union Hall: Sanford's Italian Convict co. appeared Oct. 29 to a small house. The trained dog seemed to be the star of the troupe, and his support was poor. Evans, Bryant and Hoey's Meteors played to a packed house 3d, and gave great satisfaction. Mirror of Erin, 9th; Oliver Doud Byron, 16th.

Items: Morris-Sullivan Shiel Agar co. were booked for Union Hall by the old management for 10th and Tony Denier 18th, but the new management knew nothing of the contracts until the arrival of advance agents. —Cos. having contracts to appear at Union Hall this season, signed by James Hamilton, had better write present managers, who will arrange with them if possible.

McKEESPORT.

White's Opera House (James E. White, manager): The Tourists, No. 2, held the boards Oct. 27. At 7:30 every seat in the parquete was sold, and the dress circle was well filled. The co. was well received and all were highly pleased. The receipts reached $613—the largest of the season.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): The Meteors, to a $400 house, Oct. 30. Patterson's New York Opera co., in Queen's Lace Handkerchief, 1st, to largest house of the season. Receipts $330. Leavitt's Minstrels, to a small audience, 2d.

HARRISBURG.

Opera House (H. J. Steel, manager): The New York Opera co. appeared before a large audience in The Queen's Lace Handkerchief Oct. 30, and gave a very fine rendition of the charming opera; but the music dragged at times. Opera co., with the pretensions of this one should carry a sufficient force of musicians and not be compelled to rely upon local talent to fill up. 7:30-9, by Daly's co. No. 2, was the attraction 31st, and called forth a very fine audience as to quality; in quantity, below par. Rice's Surprise Party, in Pop, 2d and 3d, played to good business. There was a little too much John A Mackey.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, proprietor and manager): House was closed the past week. Nobody's Claim comes for two nights and a matinee, 4th and 10th. Sunday night, 11th, there will be a grand concert by the American Band, tendered them as a reception upon their return home after an absence of some months.

Providence Opera House (George Hacket, manager): Lawrence Barrett and co., in Francesca da Rimini, the entire week to large houses. For three nights, opening 5th, C. P. Flockton, in the Flying Dutchman. The Boston Bijou Opera co. finish the week.

Theatre Comique (Hopkins and Morrow, managers): Matters just hum at this house; a good show and houses always full. John D. Griffin was given a hearty welcome on his return this week. He is a favorite, and will remain the rest of the season. The Arrival of Irving is to be the afterpiece for this week, with John Griffin as Henry Patrick Irving.

Dime Museum: From the opening people have taken kindly to it. The attractions are all first-class, and the stage performance is a good one.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): No alteration at this house this week. Ford's Comic Opera co., booked last December for four nights this week, cancelled, much to the disappointment of the people and disgust of Manager Barron.

TENNESSEE.

CHATTANOOGA.

James' Hall (Stoops Brothers, managers): Minnie Hauk, Oct. 30, to a large and fashionable audience. Barlow-Wilson Minstrels, 31st. They had a crowded house, but the performance was not as good as usual. Think they are running somewhat on their reputation. Milton Nobles, 9th; Col. Wagner's Minstrels, 12th.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks manager): The Palmer-Ulmer '49 co. played an engagement of two nights, opening Oct. 29, and met with very gratifying success. The co. was entirely unknown, and on the first night made a very good impression. Lizzie May Ulmer as Carrots, was all the character called for, and the rest of the co. were good in their respective parts. On the whole, the characters were rendered in highly satisfactory manner. Business was very good and co. very enjoyable. John T. Raymond opened in In Paradise, 31st, to a large house, and repeated same Nov. 1. Of this play it is unnecessary to speak. He has played it here before. The co. is same as last season—all very good. On Friday night and Saturday matinee he appeared in his new play, The Student. Another large house in attendance, and play well received. There was no Saturday night performance, the co. leaving after the matinee for New Orleans, where they were to open on Sunday night.

Items: A co. calling themselves "Col Wagner's Minstrels" have been showing around the towns near here, and last week they performed in Corinth, Miss., and followed in such an outrageous manner that the citizens passed a card and rag at on to the towns they were to visit, warning the inhabitants against them. They are not Wagner's Minstrels," as I used of the genuine Col Wagner and his co. further West.—A crank calling themselves the Rogers co. have been playing Hazel Kirke and other stolen plays in Mississippi the past week. When last heard of they were in Holly Springs, Miss.

NASHVILLE.

Masonic Theatre (J. O. Wilson, manager): John T. Raymond appeared to La Paradise 29th and 30th to large and highly-delighted audiences. He engages to do the same the present season. His support, Miss Hopper and John Mackie. Minnie Maddern's Comedy co. came and under the auspices of our local musical organizations, the Allegretti Club, to large and fashionable audience. The co. gave general satisfaction. Maude Granger, supported by a good co., appeared 1st, 2d, 3d and matinee, in Her Second Love, to very full houses. It was her first appearance in Nashville. She has met with a very flattering and generous reception. Frederick Warde is billed for 9th to 11th.

TEXAS.

GALVESTON.

New Hennessy Theatre (L. E. Spencer, manager): Duff's Opera co. opened 30th, with Hearts and Hands, to fair house. Second night, good business. They were to give three more performances and leave for New Orleans. George Oliver, the baritone, was especially encored in Hearts and Hand. The whole co. was well received.

Tremont Opera House (Riley and Greenwall, managers): Only a Farmer's Daughter co. played four nights to good business, 28th. Sol Smith Russell opened 30th to full house. Second night very good.

Items: The London Novelty Theatre is doing a good business.—Davis' Circus, 29th, one night.

HOUSTON.

Pillot's Opera House (J. C. Rielly, manager): Louise Sylvester, in A Mountain Pink, played to large and well pleased business, Oct. 25, 26; at the matinee, 27th, the house was crowded. Duff's Opera co. to full houses, 2, 3th. Sol Smith Russell, to good business, 21st, 22d, 23d.

FORT WORTH.

Fort Worth Opera House (Max Eber, manager): Lillian Brown's Jubilee appeared Oct 25 and 26, in her musical play, Electric Doll, to poor business, coming one day after Cole's Circus. Maxwell and Vincent's Black Tower Comb. appeared 29th and 30th, to fair business. The play is advertised as a companion to Black Crook. There is some very fair variety talent in the co., and the entertainment was more of that order than spectacular. Master Frankie Jones, the child wonder, sang several songs, and was the best feature of the performance. Business very good.

Items: Lillian Brown had the misfortune to sprain her ankle the last night of the performance here and was compelled to stop over four days, which caused the cancelling of several dates. Several of their musicians left them at Dallas.—Jane Coombs, 8th and 9th; Marlande Clark and Florence Gerald, 12th and 13th; C. B. Bishop, 14th and 15th; Alf Wyman, 17th.

SAN ANTONIO.

Turner Hall (T. W. Howard, manager): The inimitable Sol Smith Russell, in Edgewood Folks, Oct. 27 and 28, to crowded houses. Only a Farmer's Daughter, 29th and 30th, first night to a good house. C. B. Bishop 9th; Grau's Opera co, 10th and 11th; Lizzie Evans 12th and 13th; Minnie Hauk 14th and 15th.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): Lizzie Evans, in Fogg's Ferry, matinee and night 25th. Miss Evans created a good impression and should she come again can count on a good house. Louie Lord was billed for the 31st and 1st, but failed to come. C. B. Bishop 26th.

Item: The Mirror is for sale at Steadman's bookstore, on North Travis street.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers:) Romany Rye co. appeared to full houses four nights, beginning Oct. 22. Actual receipts over $4,000. The third night drew out over $1,100.

Items: Imogen Vivian gave a Reading to a small but well pleased audience at the Congregational church, 26th.—The Spanish Students are billed to appear four nights, beginning 10th, at the Salt Lake Theatre.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): Ford's Comic Opera co. played a week's engagement, opening Oct. 29, to crowded houses. Blue Beard, Iolanthe, Girofla and Rip Van Winkle were rendered. The co. is not as strong as in past seasons, being particularly weak in solo voices. The chorus is pretty well drilled, and at times, by its very effective work, saves the performance from being a burlesque. Haverly's Silver King co. opens a three nights' engagement on the 9th.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Neil Burgess, in Vim, 29th, to good business. Mr. and Mrs. Dan Morris-Sullivan appeared 30th and 31st to poor houses, which was regretted by all present, as their performance was worthy of better appreciation. Tony Denier's Humpty Dumpty, 3d, two performances, to full houses. Hazel Kirke, 9th; Aldrich and Parsloe, 10th; Meteors in the Book Agent, 12th; Katherine Rogers, 13th and 14th; Manchester and Jennings, 16th.

Item: The Academy of Music closed this week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Den Thompson, in Josh Whitcomb, Oct. 28, two performances, to good business. Salsbury's Troubadours, 29th; in Greenroom Fun; 30th, 31st and 31st, in My Chum, business fair. W. J. Ferguson appeared in A Friendly Tip, 2d, for the benefit of the Monument Fund.

Academy of Music (Harry Deakin, manager): Fay Templeton closed a very successful engagement Oct. 26, the house being crowded at each performance.

Slensby's Theatre (John Slensby, manager): Yank Newell's Muldoon's Picnic co. and variety performance.

Items: It was rumored on the street last week that Jake Nunnemacher was negotiating for the Academy, but this was emphatically denied by Manager Deakin.—An electric light placed in front of the Grand Opera House adds much to its appearance.—Dude souvenirs of Ferguson were distributed among the ladies attending the performance of My Chum at the Opera House last night.—The Hanlons passed through the city 31st, en route to Racine, where they opened same night.

OSHKOSH.

Opera House (R. L. Marsh, manager): Hanlon Brothers, in Le Voyage en Suisse, 30th and 31st, to good business. Sam Lucas Opera co., 3d, to fair house. W. J. Ferguson, in A Friendly Tip, 5th, fair house.

RACINE.

Blake Opera House (John Vaughan, manager): The Tourists, under the management of A. S. Pennoyer, were not received, Oct. 29, by a large house. Most of the audience were disappointed. The entertainment was cut and rushed through, to enable the co. to make the eleven clock train to St. Paul. The Emma Abbott co. presented King For a Day, 31st, to a $423 house. Pratt thought the audience far too small, and remarked that it would be a long time before Racine got any more opera out of him. The Hanlons, 1st, were greeted with a fair house and gave general satisfaction. Modjeska 10th.

Item: H. G. Berger has been in the city making arrangements for Modjeska.

MADISON.

Opera House (George Burroughs, proprietor): The Adah Richmond Comedy co. will appear 5th. Nothing near booked. There is a dearth in dramatic circles. Very little booked so far.

CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): Mrs. Langtry, 8th, 9th, 10th; Rhea, 16th and 17th.

Items: All the reserved seats for the Langtry performances are taken up. Quite a crowd from the surrounding country will journey to see the Lily. Lord Landowne, the new Governor General, will likely be present.—J. P. Reynolds is in town, making final arrangements for Mrs Langtry.

MONTREAL.

Academy of Music (Henry Thomas, manager): Mrs. Langtry and co. week of Oct. 29; playing to enormous houses every night. Mrs. Langtry has, without doubt, made wonderful improvement since her last appearance here. The costumes worn by her are very beautiful. The support is very good.—The house is closed week of 5th. Rhea will appear 12th.

Item: The Royal is closed this week for repairs.

TORONTO.

Grand Opera House (G. B. Sheppard, manager): W. H. Lytell's Galley Slave co. appeared week of Oct. 29, to good houses. The co. was but fair. The same co. will produce Vesta, week of 5th.

Items: The Walter Emerson Concert co. appear at Horticultural Pavilion; 7th, 8th and 9th.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Shook and Collier's Lights o' London co. (Central) 29th, 30th and 31st to crowded houses every night, people being turned away.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and sending the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Anna Dickinson: Rockford, Ill., 30.

Aronson and Pastor: Columbus, O., 1, 2; Philadelphia, 3d, week.

Aston Police (Robert Fulford, manager): Troy, 1, 2; Baltimore, 3d, week; Washington, 9th, week; Philadelphia, 16th, week.

Augustin Daly's Company No. 2: N. Y. City, Nov. 2, two weeks.

Austin Williams-Villa (Chas B. Villa, manager): Pembina, 2nd., 3, 4; Lakeport, 5th.

Aver Comedy: N. Y. City, 3, week; Brooklyn, N. Y., 10; Troy, 13, 14; Rochester, 15, 16, 17; Salamanca, 18; Jamestown, 19; Erie, Pa., 20; Ashtabula, O., 21; Newcastle, Pa., 22.

Avery Beverly Dramatic: Delaware, O., 3; Chillicothe, 4; Lancaster, 5th; Columbus, 6th, 7th; Richmond, Ind., 8th; Connersville, 9, 10, 11.

Avery and Hartwell Dramatic Co.: Canning, N. Y., 3; Hemphill, 10; Avoca, 11; Hamilton, Can., 13, 14; Brantford, 15; Kingston, 16; Brockville, 17; Gananoque, 18; Belleville, 19; Napanee, 20; Brockville, 21; Gananoque, 22; Smithville, 23; Brantford, 24, week.

Avery's Jollities: Southport, N. Y., 3; Rochester, 10, week.

Barton Theatre Co.: Pawtucket, R. I., 3; N. Attleboro, 4; Fall River, 5; New Bedford, 6; Marlboro, 7; Worcester, 8; Westerly, R. I., 9; Milford, Mass., 10; Lowell, 11; Taunton, 12; Newport, R. I., 13; Brockton, Mass., 14; Plymouth, 15; Chelsea, 16; Beverly, 17.

Beach Dudley Co.: Vicksburg, Miss., 3, 4, 5; Meridian, 6, 7; Selma, Ala., 8; Montgomery, 9, 10; Mobile, 11; Pensacola, Fla., 12, 13; Columbus, Ga., 14; Macon, 15; Augusta, 16, 17, 18.

Bella Moore (W. A. Gregg, manager): Princeton, Ill., 3; Monmouth, 4; Canton, 5; Beardstown, 6; Pennsboro, 7; Fulton, 8; Monroe, 9; Effingham, 10; Paris, 11; Salisbury, Ind., 12; Newton, Ill., 13; Olney, 14; Carlyle, 15; Centralia, 16; Vandalia, 17.

Bertha Welby (H. A. D'Arcy, manager): Cass, Mich., 3, 4; Vassar, 5; Big Rapids, 6; Reed City, 7; Manistee, 8; Whitehall, 9; Grand Rapids, 10, 11.

Barney McAuley: Topeka, Kan., 3, 4; Nebraska City, Neb., 5; Lincoln, 6; Council Bluffs, Ia., 7; Omaha, 8, 9, 10; Marshalltown, Ia., 11; Cedar Rapids, 12; Des Moines, 13, 14; Ottawa, Ill., 15; Indianapolis, 22, 23, 24.

Barry and Fay: Altoona, Pa., 3; Harrisburg, 4; Lancaster, 5; N. Y. City, 10, week; Harlem, 17, week; Williamsburg, 24, week.

Bauer and Fabers (L. E. Weed, manager): Saratoga, N. Y., 2; Albany, 2, 3, 4; Troy, 5, 6, 7; N. Y. City, 9, week; Philadelphia, 16, week; N. Y. City, Dec. 2, week.

Bartley Campbell's Siberia: Youngstown, O., 12, 13.

Bartley Campbell's White Slave: Youngstown, O., 10; N. Y. City, 12, week.

C. B. Bishop: Galveston, 7, 8; San Antonio, 9; Austin, 10, 11; Dallas, 12, 13; Ft. Worth, 14, 15; Sherman, 16; Paris, 17; Hot Springs, Ark., 19; Little Rock, 20, 21; Memphis, 22, 23, 24; Nashville, 26, 27, 28; Hopkinsville, Ky., 29; Clarksville, 30.

Church's Dramatic Co.: Champaign, Ill., 30; Joliet, 12; Aurora, 13; Rockford, 14; Clinton, Ia., 15.

Charlotte Thompson (F. L. Zerance, manager): Brooklyn, 3, week; Harlem (Mt. Morris), 12, week; Richmond, Va., 19, 20, 21.

Chanfrau: Cincinnati, Nov. 5, week.

Carrie Swain: St. Louis, 3, week; Memphis, 12, 13, 14; Nashville, 15, 16, 17.

C. A. Gardner (John W. Dunn, manager); St. Louis, 3, week; Jefferson City, Mo., 12; Sedalia, 13; Leavenworth; Kas., 14; Wyandotte, 15; Atchison, 16; Topeka, 17; Osage City, 19; Emporia, 20; Wichita, 21; Wellington, 22; Winfield 23; Parsons, 24; Ft. Scott, 26; Carthage, Mo., 27; Nevada, 28.

C. L. Davis: Charleston, 9, 10; Savannah, 12, 13; Augusta, Ga., 14; Macon, 15; Columbus, 16; Montgomery, Ala., 17.

C. L. Howard's Co.: Cannonsburg, Pa., 12; Waynesburg, 13; Brownsville, 14; Mt. Pleasant, 15; Irwin, 16; Greensburg, 17; Indiana, 19; Blairsville, 20; Latrobe, 21; Johnstown, 22.

Devil's Auction (Frank Gardner, manager): Peoria, Ill., 3, 9; Quincy, 10; Chicago, 12, week; Springfield, Ill., 20, 21; St. Louis, 26, week.

Danites Co.: Anderson, Ind., 12; Richmond, 13; Bellefontaine, 14; Springfield, 16, 17; Louisville, 19, week; St. Louis, 26, week.

Denman Thompson: Cincinnati, Nov. 5, week; Hamilton, 12; Dayton, 13; Xenia, 14; Springfield, 15; Urbana, 16; Piqua, 17; Bellefontaine, 19; Kenton, 20; Lima, 21; Findlay, 22; Tiffin, 23; Fostoria, 24; Cleveland, 26, week; Toledo, Dec. 3, 4; Fremont, 5; Sandusky, 6; Elyria, 7; Massillon, 8.

Dion Boucicault: Chicago, 5, two weeks; Cincinnati, 19, week; Erie, Pa., 26; Syracuse, 27, 28; Albany, 29 to Dec. 3.

Dan Maguinness: Waldoboro, Me., 8; Rockland, 9; Belfast, 10; Bangor, 12; Skowhegan, 13; Waterville, 14; Farmington, 15; Lewistown, 16; Saco, 17; Portsmouth, N. H., 19; Newburyport, Mass., 20.

Draper's Uncle Tom Co.: Louisville, 5, week; Owensboro, Ky., 12, 13; Evansville, Ind., 14; Newton, Ill., 15; Sullivan, Ind., 16; Terre Haute, 17.

Effie Ellsler: N. Y. City (3d Av.), 3, week.

Edwin Booth: Boston, Nov. 5, three weeks.

Fanny Davenport: N. Y. City, Oct. 1, seven weeks; Brooklyn, Nov. 19, week; Philadelphia, 26, week.

Eunice Goodrich: Dallas, Tex., 16, 17; Tyler, 19, 20, Palestine, 21, 22; Brenham, 23, 24; Austin, 26, 27; Temple, 28; Lampasos, 29; Waco, 30.

E. T. Goodrich: Cincinnati, 12, week; Indianapolis, 19, week.

Felix A. Vincent Co.: Cadiz, O., 19, 20, 21.

Fun on the Bristol: Lawrence, Kas., 14; St. Joe, Mo., Nov. 16, 17; Denver, 19, week.

Frank Mayo (Sheridan Corbyn, manager): New Haven, Ct., 8; Worcester, Mass., 9; Springfield, 10; N. Y. City, 12, six weeks.

Florences: N. Y. City, Nov. 5, week; Brooklyn, 12, week; Albany, 19, week; N. Y. City, 26, week.

Flockton's Flying Dutchman Co.: Middletown, Ct., 8; New Haven, 9, 10.

Frank Evans: Cincinnati, 12, week.

Fred. Warde (John J. Collins, manager): Nashville, 7 to 10; Columbus, Tenn., 12 13; Huntsville, Ala., 15; Jackson, 16, 17; Helena, Ark., 19, 20.

Gayler's Comedy Co.: Marshall, Mo., 8; Ottumwa, Ia., 9, 10; Marshall, 12; Cedar Rapids, 13; Dubuque, 14; Beloit; Wis., 15; Milwaukee, 16, 17, 18.

Georgia Cayvan: Cincinnati, 12, week.

Gus Williams (J. H. Robb; manager): Brooklyn, Nov. 5, week; N. Y. City, 12, week; Detroit, 19, week.

Girl That I Love Co.: Atchison, Kan., 8; Plattsmouth, Neb., 13; Council Bluffs, Ia., 14.

George C. Miln: Denver, 5, week; Georgetown, 12; Central City, 13, 14; Boulder, 15; Ft. Collins, 16, 17; Cheyenne, 19 to 21; North Platte, Neb., 22; Kearney Junction, 23; Hastings, 24; Lincoln, 26 to 28; Plattsmouth, 29; Council Bluffs, Ia., 30 to Dec. 2.

Haverly's Silver King No. 1 (W. H. Browne, mgr): N. Y. City, 29, two weeks.

Haverly's Silver King No. 2 (John G. Magle, mgr.): Rochester, Nov. 5, week; Syracuse, 12, week; Auburn, 19, 20; St. Catharines, Ont., 21, 22; London, 23, 24; Hamilton, 26, 27.

Haverly's Silver King No. 3: Richmond, Va., 8, 9, 10; Raleigh, N. C., 12, 13; Charlotte, 14; Atlanta, 15, 16; New Orleans, 19, week; Memphis, 26, week.

Hanlons (Frank Bowers, mgr.): Decatur, Ill., 8; Ft. Wayne, Ind., 9; Chicago (Hooley's), 12, week.

Harry Webber: Cincinnati, 19, week.

Her Atonement Co. (James A. Hearne, manager): Williamsburg, 3, week; Newark, N. J., 19, week; Philadelphia, 19, week; N. Y. City, 26, week; Pittsburg, Dec. 3, week.

Hearts of Oak: Lawrence, Mass., 8; Salem, 9; Lynn, 10; Chelsea, 12; Providence, R. I., 10, week; Brockton, Mass., 26; New Bedford, 27; Newport, R. I., 28; Fall River, Mass., 29.

Harrison-Gourlay Co.: Zanesville; O., 10; Cincinnati, 19, week; St. Louis, 26, week; Chicago, Dec. 3, week.

Hoop of Gold Co.: Chicago, 5, week; St. Louis, 12, week; Cincinnati, 19, week; Wheeling, W. Va., 29, 30; Cumberland, Md., Dec. 1; Philadelphia, 3, week.

Harry Meredith's Ranch 10: Newark, O., 8; Chillicothe, 9; Marietta, 10; Cumberland, Md., 12; Hagerstown, Md., 13; York, Pa., 14; Pottsville, 15; Shamokin, 16; Danville, 17.

Hanley's McSorley's Inflation Co.: Haverhill, Mass., 8; Lowell, 9; Lawrence, 10; Concord, N. H., 12; Manchester, 14; Fitchburg, Mass., 15; Greenfield, 16; Holyoke, 17; Northampton, 19; Springfield, 20.

Haverly's Strategists Co.: Sumter, S. C., 8, 9; Columbia, 10; Augusta, Ga., 12.

Harry Lacy's Planter's Wife Co. (Emily Rigl): Montgomery, 8; Mobile, 9, 10; New Orleans, 12, week; Memphis, 19, 20, 21; Jackson, Tenn., 22; Cairo, Ill., 23; Paducah, Ky., 24.

Harrison's Banker's Daughter Co.: Bradford, Pa., 8; Jamestown, N. Y., 9; Dunkirk, 10; Ashtabula, O., 12; Corry, Pa., 13; Oil City, 14; Franklin, 15; Meadville, 16; Newcastle, 17; Youngstown, O., 19; New Lisbon, 20; Salem, 21; Canton, 22; Ashland, 23; Mansfield, 24; Upper Sandusky, 26; Tiffin, 27; Hudson, Mich., 28; Coldwater, 29; Hillsdale, 30; Goshen, Ind., Dec. 1.

Henry Irving: Philadelphia, Nov. 26, two weeks; Philadelphia, 26, two weeks; Boston, Dec. 10, two weeks; Baltimore, 24, week.

John McCullough (W. E. Conner, manager): St. Louis, 12, week; Pittsburg, 19, week.

Joseph Jefferson (H. L. Taylor, business manager): N. Y. City (Union Square), Oct. 2, six weeks; Chicago, 19, week; Rockford, Ill., 26; Peoria, 27; Bloomington, 28; Indianapolis, 29, 30, Dec. 1; Cincinnati, 3, week; Pittsburg, 10, week; Louisville, 17, week.

Janauschek: Cleveland, Nov. 5, week; Chicago, 12, week; N. Y. City, 19, week.

Jane T. Rozenga (Adel N. Searey, business mgr.): New Orleans, Nov. 5, week; Montgomery, Ala., 10; Columbus, Ga., 11; Macon, 12; Augusta, 13; Savannah, 14; Charleston, S. C., 15, 16; Wilmington, N. C., 17; Raleigh, 18; Petersburg, Va., 19; Richmond, 20, week; Norfolk, Va., 27, 28; Washington, D. C., 29; Baltimore, 30, week; Washington, 31, week; Harrisburg, Dec. 7, week.

J. K. Emmet (George Wilson, manager): Buffalo, N. Y., 5, week; Cleveland, 12, week; Detroit, 19, week.

James O'Neill: Philadelphia, Nov. 12, week; N. Y. City, 19, three weeks.

Jessie McAvoy: Philadelphia, Nov. 5, week; Johnstown, P

Brooklyn, 23; Star Springs, ark; Little Rock, 24, 26, 27; Memphis, Tenn., 28, 29; Nashville, 30, Dec. 1; Chattanooga, 2; Atlanta, 3; Macon, 4; Augusta, 5; Charleston, 6, 7; Wilmington, 8; Raleigh, 9; Richmond, 10, 11; Lynchburg, 12; Washington, D. C., 13, 14; Baltimore, 15; Philadelphia, 16, 17; Wheeling, W. Va., 18, 19; Cleveland, O., 20; Columbus, 21; Indianapolis, 22, 23; Chicago, Ill., 24, 25; Peoria, 26; Galesburg, 27; Quincy, 28; Keokuk, Ia., 29; Burlington, 30, Dec. 1; Rockford, Ill., 2; Milwaukee, 3, 4; Minneapolis, 5, 6; Winona, 7; St. Paul, 8, 9; Omaha, Neb., 10, 11; Lincoln, 12; Kansas City, Mo., 13, 14; Leavenworth, 15; Atchison, 16; Topeka, 17; Wichita, 18; Emporia, 19; Kansas City, 20, 21; Quincy, Ill., 22.

Sam Jarrett (John Stetson, manager): Lynn, 5; Manchester, 10; Holyoke, 11; Worcester, 12; Hartford, Ct., 13; Bridgeport, 15; New Haven, 16, 17.

Barnard's Fifth Av. Co.: Lynn, Mass., 8; Manchester, 9; Holyoke, 10; Providence, 12, week.

Barnum's Comedy Co.: Chicago, 29, two weeks; Cincinnati, Nov. 12, week; Chicago (repeat), 19, week; Logansport, Ind., 26; Richmond, 27; Indianapolis, 28 to Dec. 1; St. Louis, 3, week.

Sig. Brozil: Houston, New Orleans, 5, week; Vicksburg, Miss., 12; Jackson, 13; Jackson, Tenn., 15; Cairo, Ill., 15; Nashville, 16, 17; Louisville, 18, 19, 20; St. Louis, 26, week.

Bunnell's Black Flag Co.: Jersey City, Nov. 5, week.

Bush Twin Co.: Danville, Pa., 10; Harrisburg, 12; Chambersburg, 13; Carlisle, 14; Lebanon, 15; Pottsville, 16; Reading, 17.

C. W. Bryan: (W. R. Hayden, manager): Cleburne, Tex., 8; Dallas, 9, 10; Waco, 12; Austin, 13, 14, 15; San Antonio, 16, 17, 18; Galveston, 19, 20, 21; Houston, 22, 23, 24; New Orleans, 26, week.

Queen Square Co.: Chicago, Oct. 15, four weeks; Philadelphia, 12.

William Stafford Co. (Willis Ross, manager): Watertown, N. Y., 8; Ogdensburg, 9; Brockville, Can., 10; Belleville, 11, 13; Coburg, 14; Port Hope, 15; Peterboro, 16; Lindsay, 17; Hamilton, 19, 20.

Whitney's Dramatic Co.: Rochester, N. Y., 7, 8; Syracuse, 10; Buffalo, 12, 13; Ithaca, 14; Oswego, 15; Binghamton, 16; Utica, 17.

W. E. Sheridan: Philadelphia, 12, two weeks.

Wheeler Comedy Co.: Boston, 15, six weeks; Philadelphia, Dec. 3, two weeks.

W. J. Ferguson (W. W. Kelly, manager): Oswego, N. Y., 8.

W. J. Scanlan (W. H. Power, manager): Worcester, Mass., 10.

OPERA AND CONCERT COMPANIES.

Adee Opera Co. (C. D. Hess, manager): Grand Rapids, Mich., 7, 8; Jackson, 9; Ann Arbor, 10; Detroit, 13, 14, 15; Toledo, O., 16, 17; Philadelphia, 18, week.

Abbott Opera Co.: St. Louis, 5, week; Louisville, 12, week; Indianapolis, 19, week.

Bijou Juv. Opera Co.: Amesbury, Mass., 12, week.

Bijou Opera Co.: Providence, R. I., 8, 9, 10.

Bijou Ideal Opera Co.: Cleveland, 5, week; Chicago, 12, three weeks.

Chicago Ideal Opera Co.: Huntsville, Ala., 7, 8; Columbia, 9, 10; Pulaski, 12; Chattanooga, 13, 14; Rome, Ga., 15; Birmingham, Ala., 16, 17.

Clara Louise Kellogg (Concerts): Des Moines, Ia., 9; Ottumwa, 10; Keokuk, 12; Hannibal, Mo., 13; Kansas City, 15; Topeka, 17.

Camilla Urso: Waverley, Ct., 8; Meriden, 9; Guilford, 10.

Dow's Standard Opera Co.: New Orleans, 5, two weeks; Montgomery, Ala., 19.

Emerson Concert Co.: Guelph, Ont., 9; Albion, N. Y., 10; Rochester, 11; Palmyra, 12; Lyons, 13; Utica, 14; Rome, 15; Syracuse, 16, 17.

Emma Thursby (Concerts): Olean, N. Y., 15; Bradford, Pa., 16; Oil City, 17; Delaware, O., 19; Dayton, 20; Toledo, 21; Detroit, 22; Ann Arbor, 23.

Frederick Maccabe: Chicago, Nov. 3—indefinite.

Fay Templeton: Chicago, 5, week; Springfield, Ill., 12; Galesburg, 14; Sedalia, Mo., 20, 21, 22.

Ford's Opera Co.: Savannah, Ga., 7, 8; Augusta, 9, 10; Atlanta, 12, 13, 14; Montgomery, Ala., 15, 16; Pensacola, Fla., 17, 20; Mobile, 22 to 24; New Orleans, 26, week.

Gray's French Opera Co.: Troy, N. Y., 12; Detroit; 13, 16.

Gaiety Comic Opera Co.: Houston, Tex., 7, 8, 9; San Antonio, 10; Austin, 12.

Hess's Co.: Lafayette, Ind., 13, 14.

McCaull's Opera Comique Co.: Philadelphia(Lyceum), 29, two weeks.

Mikado Duchess: Washington, 12, week; Baltimore, 19, week; Philadelphia, 26, week.

New York Opera Co.: Elmira, N. Y., 8; Syracuse, 9; Rochester, 10; Buffalo, 12, 13, 14.

Rentz's Co.: Grand Rapids, Mich., 12.

Rice's Standard Opera Co.: Philadelphia, 5, week; N. Y. City, 12, week.

Spanish Students: Ogden, Utah, 9; Salt Lake City, 10, week; Evanston, 17; Rawlins, 19; Cheyenne, 20; Denver, 22 to 28.

Wilbur Opera Co.: Pittsburg, Pa., 5, week; Washington, D. C., 12, week; Norfolk, 19, 20; Richmond, 21 to 24; Baltimore, 26, week.

MINSTREL COMPANIES.

Bang's New: Manchester, N. H., 8; Plainville, Mass., 9; Southington, Ct., 10; Bristol, 12; Torrington, 13; Collinsville, 14; Thompsonville, 15; Wallingford, 16; South Norwalk, 17.

Barlow's Mammoth: Keene, N. H., 8; Brattleboro, Vt., 9; Bellows Falls, 10; Portland, 12.

Barlow-Wilson: Lafayette, Ind., 10; Springfield, Ill., 14.

Carncross's No. 2: Springfield, Ill., 8, 9; Bloomington, 10; Peoria, 12; Galesburg, 13, 14.

Dockstader and Rice's (C. H. Duprez, manager): Saratoga, N. Y., 8; Glen's Falls, 9; Cohoes, 10; Amsterdam, 12; Gloversville, 13; Troy, 14; Albany, 15; Hudson, 16; Newburg, 17; N. Y. City, 19, two weeks.

Donnelly's New: Butler, Mo., 8; Trenton, 9; Sedalia, 10; Moberly, 12; Mexico, 13; Louisiana, 14; Ft. Madison, Ia., 15; Muscatine, 16; Iowa City, 17; Rock Island, Ill., 19.

Emmett's Minstrels No. 3: Batavia, N. Y., 12.

Forepaugh's Mastodon: Washington, 12, week; N. Y. City, 19, two weeks.

Gorton's: Lebanon, O., 8; Dayton, 9; Middletown, 10; Piqua, 12; Troy, 13; Sidney, 14; Union City, Ind., 15; Connersville, O., 16; Eaton, 17.

H. R. Leavitt's Gigantean: Altoona, Pa., 17; Philadelphia, 19, week.

Lee's: New Rochelle, N. Y., 10; Newark, N. J., 12; Paterson, 13, Trenton, 14; Norristown, Pa., 15; Phoenixville, 16; Pottstown, 17; Reading, 19; Pottsville, 20; Sunbury, 21; Harrisburg, 22, Lancaster, 23.

Primrose and West's (Orleans): New Haven, Ct., 7, 8; New Britain, 9; Middletown, 10; Willimantic, 12; Norwich, 13; New London, 14; Westerly, R. I., 15.

Spencer, Primrose and West's (G. T. Clapham, mgr.): Poughkeepsie, N. Y., 5; Cincinnati, 12, week.

VARIETY COMPANIES.

Canary's Celebrities: Milwaukee, Nov. 5, week; Minneapolis, 12, week; St. Paul, 19, week; Omaha, Neb., 26, week.

Conway's Co.: Washington, 12, week.

Cook's Attractions: Toronto, 12, week.

Emmett's Co.: Buffalo, 12, week; Hartford, 19, week.

Evans, Bryant and Rice's Metrons: Pittsburg, 5, week; Wheeling, W. Va., 12; Zanesville, O., 13; Columbus, 14, 15.

Gilmore and Berman's Co.: Philadelphia, Nov. 12, week; Boston, 19, week; Brooklyn, 26, week;

Gorton Athenæum Co.: Cincinnati, 5, week; Chicago, 12, week; Cleveland, 19, week.

Hi Henry's Bijoux: Springfield, O., 8; Mansfield, 9; Columbus, 10; Cincinnati, 12, week.

Kiralfy's Co.: Hartford, Ct., 5, week; Fall River, Mass., 12, week; Newark, N. J., 19, week; Philadelphia, 26, week.

H. R. Leavitt's Rentz-Santley Novelty Co.: Boston, 5, week; Newark, 19, week.

Thatcher-Primrose Co.: Louisville, 5, week; Dayton, O., 12; Columbus, 14, 15; Wheeling, W. Va., 17; Brooklyn, 19, week; Baltimore, 26, week; Philadelphia, Dec. 3, week.

Mora's Comedy Force: St. Louis, 12, week; Chicago, 19, one week.

M. B. Leavitt's Anti-Stout Spectacular Co.: Cincinnati, 5, week; Louisville, 12, week; Philadelphia, 19, week.

Pat Rooney Co.: Chicago, 5, week.

Rentz-Santley Co.: Minneapolis, N. Y., 6; North Adams, Mass., 8; Troy, N. Y., 10; Cohoes, 11; Pittsfield, Mass., 12; Hudson, N. Y., 14; Middletown, 15; Port Jervis, 16; Binghamton, 17.

Sensation-Comedy Co.: Philadelphia, 5, week; Washington, D. C., 12, week; Boston, 19, week; Hartford, Ct., 26, week; New Haven, Dec. 3, week.

Sweatnam's Masquers Novelty Co.: Washington, 5, week; Baltimore, 12, week; Buffalo, 26, week; Toledo, 28, week; Detroit, Dec. 3, week.

Thatcher's Co.: Harrisburg, Pa., 8; Reading, 9, 10; Philadelphia, 12, week.

Tony Pastor's Own Co.: N. Y. City, 5—Winter season.

Tourjee Co.: Hudson, N. Y., 6; Poughkeepsie, 7; Newburg, 10; Washington, 12, week.

Two Johns Co.: N. Y. City, 5, week; Yonkers, N. Y., Rockaway, 15; Paterson, N. J., 16; Jersey City, 19-26, 27.

MISCELLANEOUS.

Rentz and Santley's Novelty Lights: Chicago, 5, two weeks; St. Louis, 19, week; Pittsburg, Dec. 3, week.

Sharp Partnership Co.: Bourbon, Mass., 6; Chelsea, 7; Amesbury, 10; Mass., N. Y., 12; Troy, 13, 14; Valatie, 15; Hudson, Mass., 16; Pittsfield, 17; Great Barrington, Mass., 19.

Perry, Geo.: Rentzsenmuller's Revue Parisienne: N. Y. City (Commencement, Oct. 1—indefinite engagement.

Tony Denier's Novelty Delights: Canton, O., 9; Akron, 10; Akron, Pa., 12.

CIRCUSES.

Barnett's: Huntsville, Ala., 10; Scottsboro, 13; Chattanooga, Tenn., 14; Cleveland, 15; Sweetwater, 16; Knoxville, 17; Rome, Ga., 19.

Coup's: Tyler, Tex., 8; Palestine, 9; Rockdale, 10; Waco, 12; Calvert, 13; Bryan, 14; Corsicana, 15; McKinney, 16; Waxahachie, 17; Navarro, 19; Bonham, 20; Antlers, 21, Georgetown, 22; New Braunfels, 23; San Antonio, 24; Columbus, 26; Richmond, 27; Galveston, 28; Houston, 29; Liberty, 30; Orange, Dec. 1.

Doris': Lavaca, Tex., 6, 7, 8; Eagle, 10; Lagrange, 11; Gonzales, 12; Schumansburg, 13; Lagrange, 14; Columbus, 17; Galveston, 19; Houston, 20; Anderson, 21; Georgetown, 22; New Braunfels, 23; San Antonio, 24; Columbus, 26; Richmond, 27; Galveston, 28; Houston, 29; Liberty, 30; Orange, Dec. 1.

Dunn's: Lavaca, Tex., 6, 7, 8; Eagle, 10; Lagrange, 11; Gonzales, 12; Schumansburg, 13; Lagrange, 14; Columbus, 17; Galveston, 19; Houston, 20; Anderson, 21; Georgetown, 22; New Braunfels, 23; San Antonio, 24; Columbus, 26; Richmond, 27; Galveston, 28; Houston, 29; Liberty, 30; Orange, Dec. 1.

Sells': Meridian, Miss., 8; Jackson, 9; Vicksburg, 10.

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New Turner Hall.....Toronto, Ill.
Rockford Opera House.....Rockford, Ill.
New Academy of Music.....Pekin, Ill.
Harris Opera House.....St. Joseph, Mich.
Opera House.....Jackson, Mich.
Myers' Opera House.....Jacksonville, Mich.
New Opera House.....Monroe, Mich.
New Opera House.....Chelsea, Mich.
New Opera House.....Manistee, Mich.
New Opera House.....Belmont, Mich.
New Opera House.....Muskegon, Mich.
Gabe's Opera House.....Rochester, N. Y.
Day's Opera House.....Columbian Grove, Ohio.
Quaintance Opera House.....Valparaiso, Ind.
New Opera House.....Adel, Iowa.
Market Opera House.....Grundy Centre, Iowa.
Solomon Opera House.....Terre City, Iowa.
New Opera House.....Woodward, Iowa.
New Opera House.....Hillsboro, Iowa.
New Opera House.....Albion, Iowa.
New Opera House.....Gainesville, Texas.
New Opera House.....Pamplin, Texas.
New Opera House.....Addison, Texas.
New Opera House.....Cameron, Texas.
New Opera House.....Van Buren, Ark.
Opera House.....Monroe, Mich.
Bell's Opera House.....Pulaski, N. Y.
New Opera House.....San Diego, California.
New Opera House.....Albuquerque, N. M.
New Opera House.....La Mesilla, Mex.
Bennett Opera House.....Londonville, Ohio.

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